BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

September 2012 - December 2012

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Verina Chen
Piano

in Sophomore Recital

Student of Irene Peery-Fox

Assisted by
Jessica Draper, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
5 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 108 in D Minor
Sonata No. 7 in D Major

Domenico Scarlatti
1685–1757

Introduction and Allegro Appassionato

Robert Schumann
1810–1856

Bagatelle in C Major, Op. 119, No. 2
Andante con moto
Bagatelle in C Minor, Composed in 1797
Presto

Ludwig Van Beethoven
1770–1827

Etude , op. 25, no. 6 in G# Minor

Frederyck Chopin
1810–1849

Sonata No. 2 in D Minor
Allegro ma non troppo
Scherzo
Andante
Vivace

Sergei Prokofiev
1891–1953

BYUarts This musical event is the 2nd performance sponsored by the BYU School of Music for the 2011–2012 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Angela Barlow
Harp

in Senior Recital

Student of Nicole Brady

Assisted by
Sheri Peterson, *organ*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
8 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Étude No. 12
Transcribed by Marcel Grandjany — Johann Sebastian Bach, 1685–1750

1st Arabesque
2nd Arabesque — Claude Debussy, 1862–1918

Sonata Op. 14, No. 2 per arpa — Martin-Pierre Dalvimare, 1772–1839

INTERMISSION

Sonata for harp and organ — G. Banshchikov, b. 1943

Fantaisie pour Harpe, Op. 95 — Camille Saint-Saëns, 1835–1921

Impromptu pour harpe, Op.86 — Gabriel Fauré, 1845–1924

BYUarts This musical event is the 2nd performance sponsored by the BYU School of Music for the 2011–2012 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Artem Chirkov, *doube bass*

with
Jayne Galloway, *piano*

6:00 p.m.
14 September 2012
Room 313
University Parkway Center

PROGRAM

Sonata in h-moll	Johannes Matthias Sperger 1750–1812
Sonata 1963	Frank Proto b. 1941

INTERMISSION

Adagio	Dmitri Shostakovich 1902–1975
Invocation	Miloslav Gajdos b. 1948
Prelude	Sergei Rachmaninoff 1873–1943
Fantasy on themes from *La Sonnambula*	Giovanni Bottesini 1821–1889
Elegia in G	Giovanni Bottesini
Tarantella	Giovanni Bottesini

BYUarts This musical event is the fourth performance sponsored by the BYU School of Music for the 2012–2013 season.

Artem Chirkov is principal doublebassist of the St. Petersburg Philharmonic orchestra (St. Petersburg/Russia) and recent winner of the Bradetich Foundation International Double Bass Solo Competition.

Mr. Chirkov was born in St. Petersburg, Russia. He began to study cello at the Special Music Lyceum of the St. Petersburg Conservatory and at the age of 16 started to learn double bass, continuing at the St. Petersburg Conservatory by A. Shilo and Riza Gimaletdonov.

Mr. Chirkov continued his postgraduate studies at the "Hochschule fur Music und Theater" in Munich, Germany with Professor Klaus Trumpf. Artem is a First prize winner at the International competition "Virtuosi 2000" in St. Petersburg and International Competition in Toliatti (Russia), International Double Bass competition "J.M Sperger" Michaelstein (Gerrnany), International Double Bass competition in Brno (Czech Republic), and the 2nd prize winner in International Double Bass competition of the International Society of Bass (Virginia /USA),The winner of the inaugural Bradetich Foundation International Double Bass Solo Competition(Texas/USA). Holder of Principal Bass positions in numerous ensembles, including St. Petersburg Camerata under conductor S.Sondeckis, in 2004, Artem became the youngest Principal Double Bass in history of St. Petersburg Philharmonic Symphony Orchestra (Evgeny Mravinsky's famed "Leningrad Philharmonic" orchestra), a position which he continues to hold under its current principal conductor Yuri Temirkanov.

Mr. Chirkov has given master classes in conservatories and universities of Japan (Tokyo), Taiwan (Taipei), Korea (Seoul), USA (Mannes School-New York, USC-Los Angeles, California Institute of Music San Diego), Mozambique (Maputo), Portugal (Lissbon, Porto), Germany (Osnabruck, Munich), and in Russia (St. Petersburg, Moskow, Irkutsk, Khanti-Mansiysk). Mr. Chirkov performed solo at "Pablo Casals" festivals in Prades (France) and Puerto-Rico, San Juan with St. Petersburg Camerata, International Double Bass week "Zmok Wojnowice"(Poland), "Yehudi Menuhin Society" in Munich, International Music Festival "Oleg Kagan" in Kreuth, Coburg Music Festival (Germany), Music Festival in Viana do Castelo (Portugal), "Maputo Music Festival" (Moz ambique),Bass2010(Berlin,Germany) iPalpiti(Los Angeles-Beverly hills,USA) and soloed with Brno Philharmonic Orchestra and Prague Chamber Orchestra

in Czech Republic, Swerin Philharmonic Orchestra (Germany), Viana do Castelo Festival Orchestra, Belgard Philharmonic Orchestra (Serbia), and with St. Petersburg Philharmonic Orchestra. As a member of the famous "Bassiona Amorosa." He was part of the iPalpiti festival in 2006 and tours internationally.

Upcoming School of Music Events

Faculty Artist Christian Smith
Wednesday, September 19
7:30 p.m.
Madsen Recital Hall

Guest Artists Ken Shifrin and Mike Hall
Thursday, September 20
7:30 p.m.
Madsen Recital Hall

Choir Showcase
Ronald Staheli, Rosalind Hall, & Jean Applonie, *conductors*
Friday, September 21–22
7:30 p.m.
de Jong Concert Hall
$6

American Piano Quartet
Tuesday, September 25
7:30 p.m.
de Jong Concert Hall
$6

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

8 Hands Percussion Ensemble

with

Ron Brough
Brigham Young University

Jason Nicholson
Utah State University

Doug Smith
Utah Valley University

Jed Blodgett
Juan Diego Catholic High School; Draper, Utah

7:30 p.m.
14 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

An Evening of Percussion Quartets

Threads — Paul Lansky, b. 1944

- Prelude (Aria I)
- Recitative I
- Chorus I
- Aria II
- Recitative II
- Chorus II
- Aria III
- Recitative III
- Chorus III
- Choral Prelude (Aria IV)

INTERMISSION

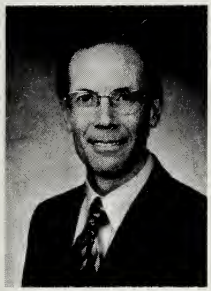
Third Construction — John Cage, 1912–1992

Marimba Quartet — Daniel Levitan, b. 1953

Ku-Ka-Ilimoku — Christopher Rouse, b. 1949

BYUarts This musical event is the first performance sponsored by the BYU School of Music for the 2012–2013 season.

MEET THE PERFORMERS



Ron Brough taught percussion at Indiana State University before coming to Brigham Young Univeristy as a faculty member in 1984. He has served as percussion coordinator in the School of Music and is artistic director for the Percussion Ensemble and Panoramic Steel. In addition to recitals and performances, Dr. Brough has performed as principle percussionist in the Utah Chamber Orchestra and as percussionist with the Pioneer Memorial Theater Orchestra, Ballet West, Utah Opera & Symphony, and the Mormon Tabernacle Choir. His performances with these companies have involved numerous productions in Utah, and have included performance tours throughout the U.S., Canada, Japan, Europe, Russia, Israel, Australia, and New Zealand. He is active in the recording studios of Salt Lake City in the production of movie film-scores, movie trailers and solo artist projects.

He performs regularly as a member of the faculty jazz quintet Q'd up and they have three recent releases on the Tantara label and a more recent edition on Jazz Hang Records.

He has written arrangements for percussion ensemble and steel band that are published by Malleworks and Panyard Publications and has authored a DVD/CD-ROM entitled "Percussion Techniques" which is distributed by C. Alan Publications.

Dr. Jason Nicholson is the Assistant Professor of Percussion at Utah State University where he teaches Applied Percussion, Percussion Ensemble, Percussion Techniques and Jazz Studies. Jason is an active performer in orchestral, jazz, chamber, solo, pop and world genres throughout the Salt Lake City metropolitan region. He has performed with notable groups such as the American Festival Orchestra, The Larry Smith Big Band, the Mike Christiansen Quartet, the Charlotte Symphony, the Charlotte Philharmonic Orchestra, the Charlotte Repertory Big Band, the Charles Craig Jazz Trio and the Dallas Wind Symphony.

Jason received a Doctor of Musical Arts in Percussion Performance from the University of North Texas. While there, he was a featured soloist with both the Graduate Percussion Ensemble as well the Wind Symphony performing at the 2006 Percussive Arts Society International Conference with Keiko Abe and the UNT Percussion faculty. Additionally, Jason was recognized as the Most Outstanding Graduate Student in Percussion and served as the principal percussionist with the UNT Wind Symphony.

Prior to his studies at UNT, Jason was a lecturer in percussion at Winthrop University where he taught applied percussion, percussion methods, percussion ensemble, and African drumming. He simultaneously served as the director of percussion studies at Rock Hill High School where he coordinated percussion activities between the high school and the two feeding middle schools.

A graduate of Winthrop University with a bachelor in music education, Jason then completed a master's degree in percussion performance from the University of Miami. Some of his teachers include Dr. Michael Williams, Dr. Robert Schietroma, Ed Soph, Rick Dior, Mark Ford, Christopher Deane, Keith Aleo, Ed Smith, Jose Aponte, and Poovalur Sriji.

"I am thrilled to be starting my second year as assistant professor and percussion area coordinator at Utah Valley University. The mission statements of both the university and School of the Arts align well with my personal ideals and educational philosophy. I have several exciting percussion performances planned for the Utah Valley community this academic year and am grateful for the opportunity to share my real-world experiences with UVU and community percussionists. A few highlights of my past experiences include performing as principal timpanist with the Tucson Symphony for five seasons and earning the doctor of musical arts degree from the University of Arizona. Prior to Tucson, I taught at the St. Louis Symphony Community Music School for three years while maintaining an active freelance schedule with the St. Louis Symphony and other professional ensembles. Before my time in St. Louis, I completed the master of music degree at Rice University under the direction of Richard Brown. Mr. Brown was a true mentor and opened many doors for me including inviting me to record the Bartók Sonata. While in Houston, I also performed as an extra percussionist with the Houston Symphony and as soloist after winning their annual concerto competition."

—Doug Smith

Jed Blodgett is the director of orchestra and percussion at Juan Diego Catholic High School and Saint John the Baptist Middle School in Draper, UT. He is currently pursuing a graduate degree at BYU where he also received his BM in music education. Jed began his music career in Kennewick, WA, and currently freelances as a performer and educator throughout Utah and Wyoming.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Christian Smith, *bassoon*

with

Jeffrey Shumway, *piano*
Jaren Hinckley, *clarinet*
Alexander Woods, *violin*

7:30 p.m.
19 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Récit et allegro, pour basson et piano (1938) — Noël Gallon, 1891–1966

From Jewish Life (1924) — Ernest Bloch, 1880–1959, Transcribed by C. Smith
- I. Prayer

Elegy for Innocence, for Bassoon and Piano (2008) — Jeff Scott, b. 1967

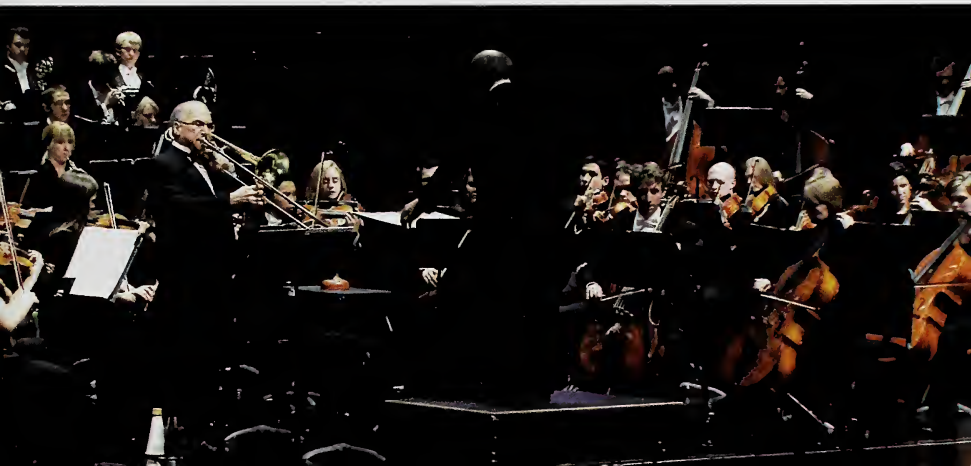
INTERMISSION

Hinterlands (2011) — Jaren Hinckley, b. 1968
- Eas Coul Aulin (Sutherland, Scotland)
- Rocky Ridge (Wyoming, U.S.A.)
- Nordkapp (Finnmark, Norway)

Preludio y Merengue (2003) — Paquito D'Rivera, b. 1948, arr. F. D'Rivera and P. Zinger

BYUarts This musical event is the sixth performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU SCHOOL OF MUSIC 2012



GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

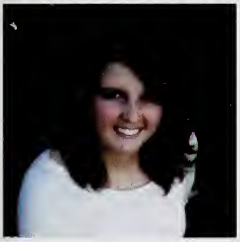
Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.



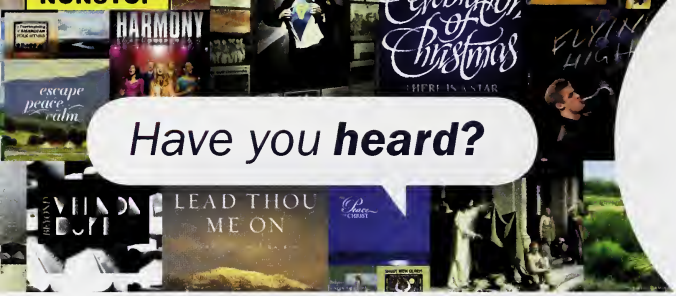
2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.



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Daron Bradford, saxophone
Merrill Bradshaw, composer
Ron Brough, percussion
David Brown, trumpet
Douglas Bush, organ
April Clayton, flute
Don Cook, carillon bells, organ
Robert Cundick, composer
Roger Drinkall, cello
Lawrence Green, classical guitar
Robin Hancock, piano
Michael Hicks, composer
Jaren Hinckley, clarinet
Scott Holden, piano
Will Kimball, trombone
Jay Lawrence, percussion
Steve Lindeman, piano
Laurence Lowe, french horn
Reid Nibley, piano
JoAnn Ottley, voice
Irene Peery-Fox, piano
Clayne Robison, vocal
David Sargent, composer
Jeffrey Shumway, piano
Ray Smith, saxophone

BYU recordings can be found at Deseret Book, Seagull Book, BYU Bookstore, and your local LDS bookstore. Recordings are also found online at iTunes, Amazon.com, and BYUMusicStore.com.

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BYU Music Group is an enterprise center in the School of Music at Brigham Young University, and part of the College of Fine Arts and Communications. BYU Records and Tantara Records are part of BYU Music Group.

BYU School of Music
Choir Showcase
21–22 September 2012

de Jong Concert Hall
Harris Fine Arts Center

Men's Chorus

menschorus.byu.edu

Rosalind Hall, conductor

Hallelujah, Amen, from *Judas Maccabaeus*	George Frideric Handel 1685–1759
Red River Valley	arr. Miles Ramsay b. 1941
I Wanna Be Like You, from *The Jungle Book*	arr. Lyle Durland

BYU Singers

singers.byu.edu

Ronald Staheli, conductor

Lord, My God, I Trust in Thee	Johann Heinrich Lützel 1823–1899

Everyone Sang — Matthew Nielsen
b. 198

Always Singing — Dale Warland
b. 193

Tune Thy Music to Thy Heart — Wayland Roger
b. 194

Concert Choir

Rosalind Hall, conductor

concertchoir.byu.ed

O magnum mysterium — Tomás Luis de Victori
1548–161

Leland Spindler, *conductor*

Come Follow Me — Samuel McBurne
1847–190
arr. Robert Manooki

Simona MiDimona — Traditional Israel
arr. Josh Jacobso

Women's Chorus

ean Applonie, conductor

womenschorus.com

Sanctus from *Mass for Three Voices* — William Byrd, 1674–1744

Poor Wayfaring Stranger — Traditional American Folk Hymn, arr. Jonathan Rodgers

Here Comes the Sun — George Harrison, 1943–2001, arr. Deke Sharon

Group Sing

The Lord's Prayer — B. Cecil Gates, 1887–1941

BYU Combined Choirs

Come, Thou Long-Expected Jesus — Allen Koepke, b. 1939

Upcoming Choir Performances

Men's Chorus and Women's Chorus Concert
November 7–8
7:30 p.m.
de Jong Concert Hall

Men's Chorus Tour to St. George, UT
November 10–11
Tuacahn Amphitheatre

BYU Singers and Concert Choir Concert
November 16–17
7:30 p.m.
de Jong Concert Hall

Celebration of Christmas
November 30
7:30 p.m.
December 1
2:00 & 7:30 p.m.
de Jong Concert Hall

University Chorale Concert
December 6
7:30 p.m.
de Jong Concert Hall

BYUarts

This musical event is the tenth performance sponsored by the BYU School of Music for the 2012–2013 season.

THANK YOU

for considering a gift to the Brigham Young University School of Music. We consider donated funds to be sacred and we do everything in our power to ensure contributions are used wisely. One hundred percent of contributions go directly to the area you designate.

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Some methods of giving, such as charitable remainder trusts, return an income to donors for the rest of their lives. To explore a variety of ways to make a gift, visit LDS Philanthropies at ldsphilanthropies.org to learn more about options, tax implications,etc.

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Provo, Utah 84602

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SEPTEMBER

14 Guest artist Artem Chirkov
14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
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4 Wind Symphony & Symphonic Band
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presents

The Golden Age of the Solo Baroque Trombone

Ken Shifrin, *alto trombone*
Mike Hall, *alto and tenor trombone*

Assisted by
Joseph Olson, *piano*
Will Kimball, *alto* and *tenor trombone*
Zac Crawford, *bass trombone*

7:30 p.m.
22 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Canzona — Biagio Marini, ca. 1597–1663

Concerto in E-flat Major for Two Horns — Antonio Rosetti, c. 1750–1792
- Allegro
- Andante
- Tempo di Menuetto: Allegro

Sonata No. 3 in A Minor, op. 1 — Benedetto Marcello, 1686–1739
- Adagio
- Allegro
- Largo
- Allegro

Finale from "Concerto" for Alto Trombone — Georg Christoph Wagenseil, 1715–1777; Karl Georg Reutter, 1708–1772

INTERMISSION

Allegro from Triple Concerto in E-flat — Hanisch

Salus, from *Lytania Lauretanae* — R. D. Hengstberger

Sonata — Daniel Speer
1636–1709

Achieved is the Glorious Work, from *The Creation* — Franz Joseph Haydn
1732–1809
arr. Donald G. Miller

During the baroque period trills and embellishments would not have been written out by the composer, and in keeping with the stylistic practice of the time the ornamentation and cadenzas performed throughout tonight's programme are the soloists'.

BYUarts This musical event is the seventh performance sponsored by the BYU School of Music for the 2012–2013 season.

The Golden Age of the Solo Baroque Trombone

Prior to the invention of the first valve horn, attributed to Heinrich Stölzel in 1817, one of the most important innovations in the horn's history was the development of hand-stopping technique, said to be developed sometime between 1750 and 1760 by Anton Joseph Hampel, a Bohemian horn player in the Dresden Musikkappelle. This method enabled natural horns to play fully chromatically, albeit at the expense of some variation of tone quality and intonation as well as some notes and rapid figures necessarily played en falset, presumably accepted as a fair trade-off. Prior to this time the horn was limited in its melodic ability to its reliance on the notes of its harmonic series. Thus, hand-stopping enabled Mozart, Weber, and others to compose their important horn repertoire.

One may wonder why no serious attempt appears to have been made to develop a slide for the horn during the baroque period, such as had been the case with the tromba tirarsi or slide trumpet, to provide chromatic capability. One reason may have been that the trombones covered much of the range of the horn and were traditionally the preferred instruments from the brass family on which to perform the florid, contrapuntal music that was composed for the Church. Moreover, as a solo-obbligato instrument in baroque/early classical religious works, the alto trombone in particular was, if not the most frequently employed instrument, certainly one of the most popular and was embraced enthusiastically as an equal consort to the voice by Austrian and Bohemian church composers during the eighteenth century.

Certainly during the previous century trombonists had demonstrated the full range of their capabilities in instrumental sonatas by Biber, Rittler, Schmelzer Vejvanovsky, among others, which demanded great artistry as well as lip and slide technique. Therefore one may well ask why, given the inherent deficiencies in sound, intonation and technique of hand-stopping, the plethora of exquisite solo works by eighteenth century composers such as Michael Haydn, Joseph Hadyn, Leopold Mozart, Wolfgang Amadeus Mozart, Rosetti, and Weber were written for horn rather than alto trombone, an instrument for which exists so very few similar works, and one which did not share these problematic limitations. Indeed, Adam Carse in his History of Orchestration comments on composers' strange neglect of the trombone while "struggling with imperfections of natural horns". The explanation probably lies in the perceived role and image of these respective instruments.

Whereas the horn was generally excluded from performances of liturgical

music because, according to historian Don Smithers, "of its highly visible (and audible) associations with venery (in both senses of the word!)", the trombone, on the other hand, after many centuries was so thoroughly associated with the Church, so firmly established as a symbol of God and Christianity that leading musical authorities at the time considered that its function should be reserved solely for sacred music.

"The sound of the trombone is wholly intended for religious purposes and not at all for secular use…This sacred instrument…has never been profaned throughout the millennia, but rather has always remained a heritage of God's temple," wrote the organist, composer, and poet Daniel Schubart.

In 1772 L.J. Francouer, the director of the French Academie Imperiale de Musique, wrote in his Traite generale des voix et des instruments d'orchestre that "the character of the trombone is mournful; it is ideally suited for funeral music and the church".

It is highly evident that the ascendancy of the horn came at the expense of, and in marked contrast to, the steady decline of the trombone from the late seventeenth century through the early nineteenth century, so much so that the trombone became near-obsolescent throughout much of Europe during the eighteenth century. The one exception to this general trend was, as referred to above, in its extensive use not only in its traditional role of doubling the choral voices in religious works but as a favoured solo-obbligato instrument in sacred works of the Catholic Church in Austria and Bohemia, in particular Vienna, Salzburg and Prague. This phenomenon, this anomaly is often referred to as the "Golden Age of the Solo Baroque Trombone", even though the practice extended, although not as regularly, into the classical period, of which Mozart's Tuba Mirum if not the last example is the most well-known.

Yet, according to a statement attributed to Johann Georg Albrechtsberger, one of the eighteenth century's most respected authorities on composition—and, ironically, the composer of the only known eighteenth century three-movement trombone concerto—the trombone was:

> "best effective in slow, solemn-moving chords; rapid passages and runs must of necessity be wanting in clearness…The peculiar dignity of the instrument entitle[s] it to a post of honour in church style."

Thus the salvation of the trombone during the eighteenth century sowed the seeds for its limited use in secular music, even into the next century. The near-

prohibition on the instrument's "dignity" being "profaned" by its use in secular music (indeed, the Salzburg Concert Orchestra of 1757 engaged a trombone section with the proviso that it was to be used for church music only) would lead Adam Carse to pronounce that "the trombone had no place in the concert or chamber orchestras of the eighteenth century", and on the few occasions when trombones were used in the opera orchestra (for example, in Mozart's "Don Giovanni" and "Magic Flute") they were utilised chiefly in solemn and funereal scenes. In 1780 Jean Benjamin de la Borde in his Essai sur la musique ancienne et modern, advocated that the trombone be reserved primarily for "la musique triste". Othon Vanderbroek in 1800 wrote in his Traite (perhaps with one eye on Mozart's *Tuba Mirum* which was often viewed as too difficult for a trombonist and was not unheard of to be assigned to the bassoonist) that the trombones were not intended to play melodies, but rather "chords in heart-rending or mournful passages". And in the nineteenth century, Mendelssohn reputedly declared that "the trombone is too sacred for frequent use".

It is not difficult to perceive that with fewer musicians choosing to take up the trombone—especially as a first instrument—and with the advocacy of its use confined to "slow, solemn-moving chords" with a narrowly defined expressive quality, the general level of playing would naturally have suffered, and why today we find so few eighteenth century concertante pieces written for solo trombone. Seen in this light, one must appreciate the tribute paid to Thomas Gschladt (1723–1806), trombonist of the Salzburg Court Kappelle, that the solo trombone part in the Michael Haydn's "Concertino for Horn and Alto Trombone" was written for him. In this work, the alto trombone is treated as an equal partner to the naturally more nimble horn for which the technical passages would have been more readily accessible. Haydn featured Gschladt in a number of other compositions both secular and sacred, as did the Salzburger Leopold Mozart, who described him as "a great master on his instrument, on which few are his equal," and the young Wolfgang Amadeus Mozart in the extended obbligato in the aria "Jener Donerworte Kraft" from Die Schuldigkeit des ersten Gebots, KV 35 (published by Virgo Music). It seems no mere coincidence that the only extant copy of the Wagenseil "concerto" turns up in Olomouc in Moravia, around the same time Gschladt relocated to there.

Another virtuoso trombonist during this period worth mentioning was Gotthard Stolle (1739–1813), a priest from the Merciful Brethren Order in Prague whose solo-playing took him to foreign courts, including Dresden where he was much praised—and well rewarded. In 1815 Jan Bohumir Dlabac wrote that Stolle "composed twelve concertos as well as several solos for trombone", but sadly they have all been lost.

Although there are no extant double-concertos for alto trombones, the combination of two solo altos was not unknown in baroque music. Johann Joseph Fux, the eminent Imperial Vienna Court Kappellmeister whose style of trombone writing would greatly influence eighteenth century composers throughout the Austrian Empire, used a pair in some of his liturgical works. "Qual del Libano," a sacred aria scored for voice, two alto trombones and continuo is a particularly splendid example.

Whilst the first part can present endurance and upper register challenges to the trombonist, one readily sees that many eighteenth century concertos composed for two horns are nonetheless idiomatically suited for, and well within the technical capabilities of, alto trombones, thus making these works excellent program pieces and a valuable contribution to the trombone repertoire. Indeed, since the alto trombone was the favoured melodic brass instrument in the music of the Church, perhaps eighteenth century composers would have written double trombone concertos if not for the "ban" on using this "sacred instrument" in secular works, and that today we would speak of the sound of the Romantic horn and trombone.

—Dr Ken Shifrin, PhD Oxford University (September 2012)

Canzon: Biagio Marini

Born in Brescia, Biagio Marini, sometimes referred to as the first professional violin virtuoso, was also a prominent early baroque composer. His many volumes of secular and instrumental music were published and widely circulated throughout the European music capitals. Canzon for Four Trombones is from the 1626 collection, "Sonate, Symphonie, Canzoni, Pass'emezzi, Baletti, Corenti, Gagliarde, et Ritornelli … op. 8." This canzona is scored for alto trombone, two tenor trombones and bass trombone. The first trombone part contains a note indicating that it can be played up an octave on cornetto or violin, thus giving us a clear idea of how light and small the timbre of the trombone was at that time in order for such a balance to have been possible.

Concerto in E-flat Major for Two Horns: Antonio Rosetti

Franceso Antonio Rosetti was born Anton Rösler in northern Bohemia. Receiving his music education at a Jesuit Seminary in Prague, Rosetti left his homeland in 1773 and served as a bassist and composer in the Hofkapelle of Prince von Öttingen-Wallerstein for the next sixteen years, during which time it was renowned for its horn players, in particular the Bohemian duo of Franz Zwierzina and Joseph Nagel. In 1789 Rosetti became Kapellmeister to the Duke of Mecklenburg-Schwerin in 1789. Rosetti was a prolific composer, and his many symphonies, concertos and vocal works were published and performed by the leading ensembles of the day. He is perhaps best known today for his horn concertos, which Mozart scholar H. C. Robbins Landon suggests in The Mozart Companion may have been a model for Mozart's horn concertos. Contemporaries ranked Rosetti as an equal to Mozart and Joseph Haydn, and his Requiem in E-flat was performed at the Prague Memorial Ceremony for Mozart.

However, Klaas Weelink argues that because of style, structural and harmonic considerations—anomalies when viewed in the context of all of Rosetti's other concertos—the Concerto for Two Horns in E-flat (Kaul 54) has been misattributed. He states, "It is my unshakeable opinion that this concerto is not by Rosetti but by Michael Haydn", noting the striking similarity to the latter's concerto for solo horn. Michael Haydn (1737–1806), although overshadowed by his more famous older brother Joseph, is recognised as a prolific composer

of instrumental works—symphonies, dance suites and serenades—that were greatly admired. Michael Haydn came to Salzburg from Vienna on July 24, 1763 to direct a programme of his own compositions and so successful was he that a few days later he received the appointment by the Archbishop as Court Musician and Concertmaster. At this time Salzburg boasted a number of virtuoso instrumentalists—including the trombonist Thomas Gschladt—to whom Michael Haydn endeared himself by featuring them in solo passages and entire concertante movements that he wrote between 1764 and around 1770. There is, however, no conclusive proof Weelink admits, that this concerto was written by Michael Haydn, which will only be revealed if the original autograph score is ever uncovered. "What is indisputable", concludes Weelink "is the fact that this concerto is one of the most beautiful ever written for two horns and orchestra", as well as one of the most demanding.

Sonata No. 3 in A Minor, op. 1: Benedetto Marcello

Benedetto Marcello was born in Venice into a highly respected and influential Venetian, aristocratic family. The exalted rank of the family decreed that the young Marcello should receive a thorough education in the arts, but the only appropriate career for one of his social standing was in jurisprudence, while he could cultivate music as a 'nobile dilettante.' As a child Marcello received violin lessons from his father and later studied counterpoint and composition under Francesco Gasparini. In 1707 Marcello entered the administrative service of his native city and for the next twenty years the respected lawyer occupied several important positions in the government of the Venetian Republic. His opus one cello sonatas have been adopted by trombonists and played for years. The movements are short, straightforward and charming. Trombonists rarely embellish them in the Italian style. We shall give it a go. Mike Hall has recorded all six sonatas with harpsichord and double bass, embellished in the Italian style. His performing editions are published by Cherry Classics Music. They provide solutions, suggestions and examples of how to play in this style.

—Mike Hall

Finale from "Concerto" for Alto Trombone: Georg Christoph Wagenseil and Karl Georg Reutter

A number of myths emanating from the trombone world surround this excellent eighteenth-century work for solo trombone, notably that the Wagenseil "Concerto" is presumed to be the oldest concerto written for trombone. Actually, it is not a concerto, and in all likelihood it post-dates Albrechtsberger's Concerto in B-flat. Nor was it written by Wagenseil—only.

The sole existing copies (there are two sets of parts but no score) of the well-known "Trombone Concerto" are housed in the Kroměříž Castle Music Archives in the Czech Republic. Contrary to misinformation and rumours, no copies have been located in Vienna and Wroclaw. This two-movement work is most assuredly drawn from a now-lost multi-movement serenade or divertimento for various soloists, which was very much in vogue at the time. Georg Christoph Wagenseil wrote 103 concertos, all of them in three movements with the last movement typically a menuetto. Moreover, the so-called concerto has long been attributed solely to Wagenseil. However, on the title page that I examined it is written by "Wagenseil", followed by the very faded and difficult to read words,"und Reutter".

One might speculate that these solo movements were begun or sketched out by Georg Reutter, who died in 1772, and completed by Wagenseil. Karl Georg Reutter was one of the most politically powerful musicians in the Austrian Empire, as Kapellmeister of not only St Stephen's Cathedral (1738–1772) but of the Imperial Vienna Court as well (1746–1772). Contemporaneous with Wagenseil—during the years 1739–1777 Wagenseil was a Court composer—Reutter employed the trombone as an important obbligato soloist in his liturgical works and apparently far more often and imaginatively than Wagenseil. Indeed, Wagenseil's only known previous work to include an extended trombone solo is the obbligato part in the aria "Memorium" from the sacred work, Confitibor. Moreover, whereas Reutter wrote a number of wind partitas and two trumpet concerti, Wagenseil composed no solo works for brass other than the piece in question. It is most probably no mere coincidence that the only extant copies of this work are housed in the musical repository of Castle Kroměříž outside the town of Olomouc in Moravia where the Salzburg trombonist extraordinaire Thomas Gschladt (1723–1806)—dissatisfied with the menial valet services he was obliged to carry out in addition to his trombone duties—relocated in May 1769 to take up the appointment of Stadt Turmeister (Director of City Music). It is for Gschladt, then trombonist of the Salzburg Kapelle, for whom composers such as Michael Haydn and Leopold

Mozart intended solo trombone movements in Divertimento in D and Serenata ("Concerto for Alto Trombone"), respectively. Jiri Sehnal, the doyen of Czech musicologists, dates the Kroměříž manuscripts at "around 1780". Tantalisingly, I located a receipt in the Olomouc City Archives made out to Gschladt on October 9, 1777 "for the performance of music composed for the Ball" on the important occasion of the election of Colloredo-Waldsee, the new Archbishop of Olomouc (the Bishopric of which included all of Moravia and hence one of the largest in Europe) for a sum of sixteen gulden (approximately $200), which most likely included a performance of this work. The solo part used for today's performance is the archive part, and in keeping with the practice of the time the ornaments and cadenzas are the soloist's.

Allegro from Triple Concerto in E-flat: Hanisch

Ever since this early classical concerto for three horns was discovered in 1971 by Jean-Louis Petit in the archives of the National Museum in Paris, with only the name "Hanisch" given as the composer, speculation has dwelt on his identity, especially given that, according to Petit, "it is the only concerto for three horns which has ever been found" (if one discounts the Telemann Concerto in D Major, BE11, for violin and three horns). Very little is known about Hanisch other than, according to Dlabac, that there were three musicians by this name who appear to have been born near or in Prague around 1740–1750. While it has been suggested that the triple-horn concerto was intended to be performed by "The Three Hanisch Brothers" (two of whom would have had to have been doublers, not unusual for this period), I have found no historical evidence to confirm that the three were brothers or that it was performed by them. A prominent trombonist by the name of Hanisch, who appears to have been the eldest of the three, following a successful career in Prague left in 1762 to work in a German noble's Kapelle as a chamber musician. Joseph Hanisch, a relative of the trombonist, was one of Prague's leading hornists, who after many years also went to Germany. Sometime after 1784 he then left Germany to further his career in Paris. Because the concerto in question is for horns and was found in Paris it is speculated that Joseph Hanisch was the composer. However, a third Praguer named Frantisek (or Franz), a famous oboist, left the Bohemian capital to join the court orchestra of the Thurn-and-Taxis Family in Regensburg, Germany in 1786. Franz Hanisch was also a well-known composer who wrote many chamber works including numerous concerti, and thus the possibility that he composed the present

concerto (perhaps for his brother?) cannot be discounted.

Salus: R.D. Hengstbeger

Uncovered by Kenneth Hanlon in the archives of the monastery of Seitenstetten, Austria (where, incidentally, the Leopold Mozart "Alto Trombone Concerto" was also discovered), "Salus", orginally scored for alto voice, alto trombone and organ, is extracted from the Lytania Lauretanae, composed in 1745. Not much is known about Hengstberger other than he was a lay minister in Vienna. Hanlon writes that "it should be noted that the trombone solo is called for in both the first and second violin parts", suggesting that in the absence of a trombonist the solo was performed on the violin, or that the trombonist may have doubled on violin.

Sonata: Daniel Speer

A colourful figure, Daniel Speer was born in what is now Wroclaw, Poland. Orphaned at age eight he fled his orphanage, and for the next 20 years travelled throughout Slovakia, Hungary and Romania gathering information on practical aspects of music. Alternately he was a military trumpeter and field drummer, writer, political agitator (he was imprisoned in 1689 for distributing "subversive" pamphlets), and teacher. Upon his release from prison in 1690, he served as cantor in Göppingen and Waiblingen, near Stuttgart, and was a member of the town band. The third chapter of his well-known book of musical instruction, Grund-richtiger, kurz-leicht-und nöthiger Unterricht der musikalischen Kunst, subtitled the "Musical Four-Leafed Clover, was published in Ulm in 1687, with a second edition produced in 1697. It deals with string and wind instruments, and provides a short introduction to each followed by example pieces, usually duets or trios, highlighting that instrument. It is from the section on the trombone that the one-movement "Sonata" for alto, two tenors and bass trombone is taken ("Die Art der Tromb. wird durch folgende zwey Sonaten zu vernehmen und zu versehen seyn"), although this and his other brass examples (trombone quartets, trumpet-trombone quartets and quintets) were undoubtedly played by the local Stadtpfeiffer. Speer's text provides an invaluable insight into trombone and brass playing during

the seventeenth century. He discusses the importance of embellishment and ornamentation (mastering the art of "improvisation" was essential to becoming a skilled musician), expression (instrumentalists are advised to emulate singers), trills (produced by movement of the chin), slurring on the trombone (preferably with the tongue rather than by the breath), and cautions against bulging the cheeks (it denies the breath its proper projection and weakens the embouchure). The trombone, he says, is easy: a young boy can play one.

Programme notes by Dr Ken Shifrin, PhD Oxford University, September 2012

Few trombonists are as eminently qualified as **Ken Shifrin** in both the professional and academic fields. A native of Washington, D.C., his playing was described by the Vienna Kurier as "brilliant, with almost unbelievable beauty of tone, artistry and elegance".

Currently visiting professor of trombone at Prague Conservatoire of Music, in 1982 he was appointed principal trombonist of Great Britain's City of Birmingham Symphony Orchestra by chief conductor Sir Simon Rattle who declared him "not only one of the most able trombonists in my experience but also an intelligent and wide-ranging musician".

Prior to coming to Britain he held the position of principal trombonist with both the Radio Stuttgart Orchestra and the Jerusalem Symphony Orchestra. Since 1994 he has been the artistic director of the international touring ensemble, Posaune Voce Trio, which specializes in the performance of newly discovered baroque works featuring the alto trombone in a solo role with voice. In the U.S.A. he was a member of the popular rock band the Atlantics, performing for such artistes as Michael Jackson, Olivia Newton-John, Natalie Cole, Paul Anka, the Drifters, Pearl Bailey, and Andy Williams. He is much in demand as a guest soloist, having appeared with the U.S. Navy Band, the US Army Orchestra, the U.S. Army Band, at the Smetana International Music Festival, the Malta International Arts Festival, the Dvorak Summer Festival, the Edinburgh Festival and the London *Barbican*, as well as presenting recitals and master classes in Vienna, Prague, Budapest, Krakow, Bratislava, Kiev, Cardiff, Oxford, and Washington D.C. Dr. Shifrin has premiered a number of works, including the first American and British performances of the Leopold Mozart "Concerto for Alto Trombone".

Moreover, with a PhD in musicology from Oxford University, Ken Shifrin was the recipient of a British Academy Humanities Research Board's Scholarship and the Oxford University Press' Music and Letters Award, as well as being named the Halstead Scholar by the Board of the Oxford University Music Faculty. From 2000–2005 he was a British Exchange Scholar for the Czech Academy of Science in Prague and has presented papers at musicology meetings on both sides of the Atlantic. He is the managing director of Virgo Music Publishers and a clinician for Voigt Handcrafted Brass Music Instruments of Markneukirchen, Germany. Dr. Shifrin is listed in the International Who's Who of Music. In 2005 the Lord Chancellor of Great Britain appointed Ken Shifrin a Magistrate Judge for England and Wales. Ken Shifrin is a Selmer Bach performing artist.

Dr. **Mike Hall** teaches trombone/euphonium and brass chamber music at Old Dominion University in Norfolk, VA, and serves as Literature Reviews Editor for the International Trombone Association Journal. He previously served on the faculties of the University of Kansas and Eastern Michigan University. Dr. Hall has performed extensively throughout the United States, Canada, Mexico, Europe, and China performing a range of styles and literature with symphony orchestras, wind and chamber ensembles, and as featured soloist. He also has an extensive background in commercial music backing entertainers, playing in large and small group jazz settings, and performing in theater and studio recording ensembles. His extensive study of Baroque performance practice as applied to low brass instruments has led to four solo recordings: Arcangelo Corelli Solo Chamber Sonatas, Opus 5; J.S. Bach: The Gamba Sonatas, Benedetto Marcello Solo Sonatas, Opus 1; and Art of Fugue. Mike Hall is a C.G. Conn and Selmer Bach performing artist.

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7:30 p.m.
Madsen Recital Hall

Guest artist Lori Sims
Friday, October 12
5:30 p.m.
Madsen Recital Hall

Faculty artist Jaren Hinckley
Saturday, October 13
7:30 p.m.
Madsen Recital Hall

YU School of Music

merican Piano Quartet

5 September 2012

de Jong Concert Hall

Harris Fine Arts Center

merican Piano Quartet

obin Hancock

cott Holden

el Parkinson

ffrey Shumway

Waltz from *Faust* — Charles Gounod, arr. de Vilbac

Rakoczy March — Franz Liszt

Waltz Suite, op. 8 — Moritz Moszkowski, arr. Reinhard

- Allegro moderato
- Pesante e lugubre
- Allegro grazioso (in canonischer weise)
- Vivace assai
- Pomposo ed energico, ma non troppo allegro

BYU Piano Quartet

Michelle Papenfuss
Lue Tobler
Benjamin Walley
Lucy Williams

Rondo	Bedřich Smetana
Flight of the Bumblebee	Nikolai Rimsky-Korsakov arr. Shumway

INTERMISSION

American Piano Quartet

Espana	Emmanuel Chabrier arr. Chevillard
Pavanne, op. 50	Gabriel Faure arr. Hancock
Les Preludes	Franz Liszt
Semper Fidelis	John Philip Sousa arr. Shumway
The Stars and Stripes Forever	John Philip Sousa arr. Wilberg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

JiYoung Johnson
Piano

in Graduate Recital

Student of Richard Anderson

Required for the Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
26 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in F minor, K. 466 — Domenico Scarlatti
Sonata in F minor, K. 445 — 1685–1757

Sonata in A-flat Major, op. 110 — Ludwig van Beethoven
1770–1827

- Moderato cantabile, molto espessivo
- Allegro molto
- Adagio, ma non troppo
- Fuga: Allegro ma non troppo

Preludes — Claude Debussy
1862–1918

- Les sons et les parfums tournent dans l'air du soir, Bk. 1 no. 4
- General Lavine–Eccentric, Bk. 2 no. 6

Fantasien, op. 116 — Johannes Brahms
1833–1897

- Carpriccio
- Intermezzo
- Carpriccio
- Intermezzo
- Intermezzo
- Intermezzo
- Carpriccio

BYUarts This musical event is the 11th performance sponsored by the BYU School of Music for the 2012–2013 season.

YU School of Music
nstrumental Showcase
7 September 2012

de Jong Concert Hall
Harris Fine Arts Center

ymphonic Band
irt Saville, conductor

Cloudsplitter Fanfare — Jack Stamp, b. 1954

II. Belle — Cajun Folk Song, Frank Ticheli, b. 1958

Canterbury Chorale — Jan Van der Roost, b. 1956

Whirr, Whirr, Whirr!!! — Ralph Hultgren, b. 1953

ymphony Orchestra
hristian Smith, conductor

Night on the Bare Mountain — Modest Mussorgsky, 1839–1881, Orchestrated by Rimsky-Korsakov

Wind Symphony
Donald Peterson, conductor

Mother Earth (AFanfare)	David Maslanka b. 1943
Salvation is Created	Pavel Tchesnokov 1877–1944 arr. Bruce Houseknecht
Sea Songs	Ralph Vaughan-Williams 1872–1958
Pastime	Jack Stamp

BYU Philharmonic
Kory Katseanes, conductor

Olympic Fanfare and Theme	John Williams b. 1932
Two Dances, from *Rodeo* Buckaroo Holiday Hoedown	Aaron Copland 1900–1990

BYUarts

This musical event is the tenth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Dmitry Rachmanov, *piano*

7:30 p.m.
27 September 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Six Variations in F Major
on an Original Theme, op. 34

Ludwig van Beethoven
1770–1827

Valse Oubliée No. 1, S. 215/1
Funérailles from *"Harmonies Poétiques et Religieuses"* (Oct. 1849)

Franz Liszt
1811–1886

Four Songs
- Frühlingsglaube
- Ständchen von Shakespeare
- Ständchen
- Erlkönig

Franz Schubert
1797–1828
arr. Franz Liszt

INTERMISSION

Symphonic Etudes, op. 13

Robert Schumann
1810–1856

BYUarts This musical event is the ninth performance sponsored by the BYU School of Music for the 2012–2013 season.

Dr. **Dmitry Rachmanov** is professor of piano at California State University, Northridge, where he serves as chair of keyboard studies.

Hailed as an "indisputable musician" by the Brussels' *Le Soir* and "suave and gifted pianist" by the *New York Times*, Rachmanov has been heard at venues such as New York's Carnegie Hall, Washington's Kennedy Center for the Performing Arts, London's *Barbican*, and South Bank Centres, and Beijing Concert Hall, and his tours brought him to Mexico, Europe, Russia, Turkey, and the Far East. He has recorded for Naxos, Omniclassic, Master Musicians, and Vista Vera labels, and collaborated as a soloist with Manhattan Philharmonia, Brooklyn Philharmonic, Indianapolis Chamber Orchestra, Orlando Symphony, London Soloists Chamber Orchestra, Ukraine National Symphony, National Orchestra of Porto, Portugal, among others. A strong proponent of the Russian repertoire, he gave the United States premiere of Boris Pasternak's Piano Sonata, broadcast nationwide by the NPR, and his recital "The Art of the 19th Century Russian Character Piece" was noted by the *New York Times* for "considerable color and focus" he brought to each work.

A sought-after master class clinician and lecturer, Dr. Rachmanov has served on the faculties of Manhattan School of Music, Chicago College of Performing Arts at Roosevelt University, and Long Island Conservatory, and SUNY. He has appeared as a guest artist at schools such as Royal Northern College of Music, UCLA, University of Chicago, Indiana University, Brandeis University, Queens College, University of Washington, University of Iowa, University of Alaska, Tulane University, Shanghai Conservatory, and Beijing Central Music School. Dr. Rachmanov has been a frequent adjudicator at competitions in the United States and in Europe.

Rachmanov is a graduate of The Juilliard School and he holds the DMA from Manhattan School of Music. His teachers include Nadia Reisenberg and Arkady Aronov and he coached with Yvonne Lefebure, Karl Ulrich Schnabel, Menahem Pressler, John Browning, and Andras Schiff. He won prizes at the Kapell, Senigallia and Awerbuch competitions, received the ArtsLink grant and held a fellowship from the American Pianists Association.

Dmitry Rachmanov is a Steinway Artist.

Upcoming School of Music Events

Beijing Dance Academy
Wednesday, October 3
7:30 p.m.
de Jong Concert Hall
$15

Paul Taylor 2 Dance Company
Thursday, October 4
7:30 p.m.
de Jong Concert Hall
$15

Guest Artist Frank Kowalsky
Thursday, October 4
7:30 p.m.
Madsen Recital Hall

Guest Artist Lori Sims
Friday, October 12
5:30 p.m.
Madsen Recital Hall

Faculty Artist Jaren Hinckley
Saturday, October 13
7:30 p.m.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Frank Kowalsky, *clarinet*

with

Carolyn Bridger, *piano*

7:30 p.m.
4 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonatina for Clarinet and Piano — Buhoslav Martinů, 1890–1959
- Moderato
- Andante
- Poco allegro

Four Pieces for Clarinet and Piano, op. 5 — Alban Berg, 1885–1935
- Mässig
- Sehr langsam
- Sehr rasch
- Langsam

Concert Piece No. 1 in F Minor, op. 113 — Felix Mendelssohn, 1809–1847
- Allegro con fuoco
- Andante
- Presto

with Jaren Hinckley, *clarinet*

INTERMISSION

Premiere rhapsodie — Claude Debussy, 1862–1918

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms, 1833–1897
- Allegro amabile
- Allegro appassionato
- Andante con moto

Frank Kowalsky, the Joseph A. White Professor of Clarinet at Florida State University, has performed as principal clarinetist with orchestras throughout the United States, including the Naples Philharmonic, Tallahassee Symphony Orchestra, and the Northwood Orchestra. He has also been a member of the United States Marine Band, the Colorado Philharmonic, and the Rochester Philharmonic.

Recent activities include a tour to Sweden as guest soloist with the Florida State Winds, recital appearances in London and Manchester, United Kingdom, concerts and recording sessions in Prague, concerto and chamber appearances in Spain, principal clarinetist with the Bellingham Festival, and several nation-wide tours as a member of the Trio Con Brio. His introduction of Scott McAllister's *X—Concerto for Clarinet* to the clarinet community in 1998 led to the commissioning of McAllister's concerto, "Black Dog," which he premiered at Florida State University in 2003. For twenty years he served as music director for the Tallahassee Ballet's annual concert "Evening of Music and Dance," working closely with choreographers and dancers.

His activities as a chamber musician have been extensive. He has played at Music at Gretna, The Bach Dancing and Dynamite Society, and, since 1995, as a regular member of the Seattle Chamber Music Festival, both in the summers and in the "Winter Interlude," where he premiered Dan Coleman's quintet for clarinet and strings.

A member of the faculty at the Interlochen Arts Academy for ten years, he has been professor of clarinet at FSU since 1984. He holds degrees from the Eastman School of Music, the Manhattan School of Music, and the Catholic University of America.

Pianist **Carolyn Bridger** has concertized extensively as both soloist and collaborative artist in the United States, Europe, South America, Canada, Asia, and the Azores and Dalmatian Islands. Recent performances and lectures have taken her to New York, Taipei, London, Paris, Lisbon, Prague, Japan, Malaysia, and throughout the United States. She was a founding member of Trio con Brio with whom she toured for many years.

Dr. Bridger is in great demand as a teacher and chamber music coach. Her students have won many international competitions and prestigious awards, and are actively teaching and performing nationally and internationally. During the spring semester 2012, Dr. Bridger served as visiting professor at Tainan National University of the Arts in southern Taiwan. She has also served as resident program director of the Florida State University Study-Abroad Program in Ho Chi Minh City, Vietnam, and taught at the FSU Study Centre in London.

In addition to faculty positions at FSU, University of North Carolina, Emory University, and Delta State University, she has performed and taught at the Interlochen Center for the Arts; the Grand Teton, Red Lodge, and Tidewater Music Festivals; and the Classical Music Seminar in Austria. A graduate of Oberlin Conservatory, Indiana University and the University of Iowa, she also studied at the Mozarteum Akademie in Salzburg, Austria.

Dr. Bridger was the John Boda Professor of Piano and Chamber Music at the Florida State University College of Music where she established and directed the master's and doctoral collaborative piano curricula until her retirement in 2010. She continues to teach every summer at Interlochen Arts Camp and the Chapel Hill Chamber Music Workshop.

BYUarts This musical event is the thirteenth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Amanda Moreton
Bassoon

in Senior Recital

Student of Christian Smith

Assisted by
Christi Leman, *piano*
Rachel Ostler, *violin*
May Greenhalgh, *violin*
Caryn Jackson, *viola*
Quinn Boyack, *cello*
Spencer Jensen, bass

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
11 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Bassoon in E Minor, RV 484 — Antonio Vivaldi, 1678–1741

- Allegro poco
- Andante
- Allegro

Rachel Ostler, violin
Mayu Greenhalgh, violin
Caryn Jackson, viola
Quinn Boyack, cello
Spencer Jensen, bass
Christi Leman, harpsichord

Partita for Solo Bassoon (1970) — Gordon Jacob, 1895–1984

- Preludio
- Valse
- Presto
- Aria Antiqua
- Capricietto

INTERMISSION

Concerto for Bassoon and Orchestra B-flat Major K. 191 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro
- Andante ma Adagio
- Ronda (Tempo di minuetto)

Suite for Bassoon and Piano — Alexandre Tansman, 1897–1986

- Introduction et Allegro: Lento molto cantabile-Allegro grazioso
- Sarabande: Adagio sostenuto
- Scherzo: Allegro vivace

BYUarts

This musical event is the 16th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Lori Sims, *piano*

5:30 p.m.
12 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Goldberg Variations — Johann Sebastian Bach
1685–1750

Lori Sims received the Gold Medal at the 1998 Gina Bachauer International Piano Competition, where she also won the prize for the best performance of a work by Brahms. Ms. Sims's other awards include first prize co-winner of the 1994 Felix Bartholdy-Mendelssohn Competition in Berlin, Germany, winner of the 1993 American Pianists' Association Competition with outstanding distinction from the jury, and the silver medal winner in the 1987 Kosciuszcko Foundation Chopin Competition.

She began her studies with her parents, and as a teen studied with Larry Graham at the University of Colorado. She received her bachelor's degree from the Peabody Conservatory as a student of Leon Fleisher, her master's degree from the Yale School of Music as a student of Daniel Pollack and Claude Frank,and a *Solistendiplom*, or artist diploma, from the Hochschule für Musik und Theater in Hannover, Germany, as a student of Arie Vardi.

She has performed throughout North America, Europe, China, and South Africa including engagements with the NordDeutscheRadio Orchester in Hannover, the Israel Philharmonic, the Cape Town Sinfonietta, the Indianapolis Symphony, the Utah Symphony, the Spokane Chamber Orchestra, the Denver Chamber Orchestra, and the Memphis Symphony Chamber Orchestra. Her 2000 Alice Tully Hall recital debut in New York received critical acclaim from Bernard Holland in the *New York Times* and she has since returned to perform recitals at Carnegie's Weill Hall and Zankel Hall.

Sims resides in Kalamazoo, Michigan with her husband Kevin and son, Will. She has been professor of piano at Western Michigan University since 1997 and received the honor of the John T. Bernhard Chair in 2003.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Orpheus Wind Quintet

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

7:30 p.m.
12 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Umoja	Valerie Coleman b. 1970
Dos Tropicos!	Mathieu Lussier b. 1973
Motion Bike Ride Stretch Tip Toe Strut	Alyssa Morris b. 1984

BRIEF INTERMISSION

Allegro and Arioso	Ingolf Dahl 1912–1970
Startin' Sumthin'	Jeff Scott b. 1967

BYUarts

This musical event is the fifteenth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Jaren Hinckley, *clarinet*

with

Vincent Humphries, *piano*

7:30 p.m.
13 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Elegie — Veronique Poltz, b. 1963

Sonatina — Joseph Horovitz, b. 1926
- Con brio

Pocket Size Sonata No. 1 — Alec Templeton, 1910–1963
- Improvisation
- Modal Blues
- In Rhythm

Clarinet Sonata (1989) — David Baker, b. 1931
- Blues
- Loneliness
- Dance

Suite for Flute and Jazz Trio — Claude Bolling, b. 1930
Transcribed for clarinet by Jaren Hinckley
- Baroque and Blue
- Javanaise
- Irlandaise
- Veloce

A number of these works are available on Hinckley's new self-titled CD, for sa
after the concert!

BYUarts

This musical event is the fourteenth performance sponsored b
the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Group for New Music

Featuring the music of David Rakowski

7:30 p.m.
16 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Elegie	Veronique Poltz b. 1963
Sonatina Con brio	Joseph Horovitz b. 1926
Pocket Size Sonata No. 1 Improvisation Modal Blues In Rhythm	Alec Templeton 1910–1963
Clarinet Sonata (1989) Blues Loneliness Dance	David Baker b. 1931
Suite for Flute and Jazz Trio Transcribed for clarinet by Jaren Hinckley Baroque and Blue Javanaise Irlandaise Veloce	Claude Bolling b. 1930

A number of these works are available on Hinckley's new self-titled CD, for sal
after the concert!

BYUarts This musical event is the fourteenth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Group for New Music

Featuring the music of David Rakowski

7:30 p.m.
16 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Etude no. 1—E Machines — David Rakowski, b. 1958

Margaret Willden, *piano*

Crystal — Michael Daugherty, b. 1954

Nicole Okeson, Amber Seely, *flutes*
Jed Moss, *piano*

Piano Etude no. 2—BAM! — David Rakowski

Jonathan Keith, *piano*

Aria with Fontana Mix — John Cage, 1912–1992

Margot Murdoch, *voice*

Piano Etude no. 6—Mano a Mano — David Rakowski

Benjamin Walley, *piano*

Cadenza for Solo Viola — Krzysztof Penderecki, b. 1933

Bryan Lew, *viola*

Piano Etude no. 10—Corrente — David Rakowski

Emily Sain, *piano*

INTERMISSION

The Dance of Acclamation Before the Altar from *Movements From the Liturgical Dance* — Murray Boren b. 1950

Neil Thornock, *organ*

Hyperblue — David Rakowski

Scherzo I—Fantastico
Lento subito
Scherzo II—Poco pesante

Rachel Ostler, *violin*
Robert Willes, *cello*
Tiffany Delgado, *piano*

MEET THE ARTIST

David Rakowski grew up in St. Albans, VT, and received his musical training at New England Conservatory, Princeton, and Tanglewood, where he studied with Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, Peter Westergaard, and Luciano Berio. He spent the four years after graduate school not writing his dissertation, holding down dismal part-time word processing jobs and helping to run the Griffin Music Ensemble in Boston. At the end of those four years, he took a running leap into academia with a one-year appointment at Stanford University. Seven years later, he finished his dissertation.

Rakowski's most widely-traveled music is his collection of one hundred highly varied and high-energy piano etudes; these pieces approach the idea of etude from many different angles, be they technical, conceptual, compositional, or stylistic; many of them may be viewed on YouTube. He is now at work on a set of a hundred piano preludes, of which the first twenty are written. He has also written four symphonies, seven concertos, three large wind ensemble pieces, a sizable collection of chamber and vocal music, as well as incidental music and music for children.

Rakowski's awards include the Rome Prize, an Academy Award from the American Academy of Arts and Letters, the 2006 Barlow Prize, and the 2004–6 Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, as well as awards and fellowships from the Guggenheim Foundation, the NEA, the Rockefeller Foundation, the Tanglewood Music Center, BMI, Columbia University, the Orleans International Piano Competition (the Chevillion-Bonnaud composition prize), the International Horn Society, and various artist colonies. He has been commissioned by the Orpheus Chamber Orchestra, the U.S. Marine Band, Sequitur, Network for New Music, Koussevitzky Music Foundation (with Ensemble 21 in 1996 and with Boston Modern Orchestra Project in 2006), Collage New Music, the Kaufman Center/Merkin Hall, Boston Musica Viva, the Fromm Foundation (twice), Dinosaur Annex, the Crosstown Ensemble, Speculum Musicae, the Riverside Symphony, Parnassus, The Composers Ensemble, Alea II, Alea III, Triple Helix, and others. In 1999 his *Persistent Memory,* commissioned by Orpheus, was a finalist for the Pulitzer Prize in Music, and in 2002 his Ten of a Kind, commissioned by "The President's Own" U.S. Marine Band, was also a finalist for the Pulitzer Prize. He has been composer-in-residence at the Bowdoin Summer Music Festival, guest composer at the Wellesley Composers Conference, and a Master Artist at the Atlantic Center for the Arts. His music is published by C.F. Peters, is recorded on New World/CRI, BMOP/Sound, Innova, Americus, Albany, Capstone, and Bridge, and has been performed worldwide.

Mr. Rakowski's visit to campus is supported by the Barlow Endowment for Music Composition Education Grant.

BYUarts This musical event is the nineteenth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

OcTUBAfest

BYU Student Recital

Utah Premiere Brass
with Guest Tuba Soloist, Patrick Sheridan

Guest Artist Recital
Patrick Sheridan, *tuba*

Grand Octubafest Concert

7:30 p.m.
17–20 October 2012
Madsen Recital Hall
Harris Fine Arts Center

BYU Student Recital
Wednesday, October 17
Madsen Recital Hall
Christi Leman, *piano*

Introduction and Dance — J. E. Barat, 1882–1963

Nathaniel Maxwell, *euphonium*

Air and Bouree — Johannes Sebastian Bach, 1685–1750, arr. Bell

Nick Ray, *tuba*

Tramp, Tramp, Tramp — Edwin Franko Goldman, b. 1981

Pearce Nitta, *euphonium*

O Isis and Osiris — Wolfgang Amadeus Mozart, 1756–1791, arr. Wekselblatt

D. J. Passey, *tuba*

Rhapsody for Euphonium — James Curnow, b. 1943

Alex Haag, *euphonium*

Variations on the Theme of Judas Macabeus — Ludwig van Beethovan, 1770–1827, arr. Bell

Spencer Wolverton, *tuba*

Adagio, from *Lyric Suite* — Donald White, b. 1921

Jarred Kearns, *euphonium*

Concertino for Tuba — James Curnow

Pepin Klinger, *tuba*

Introduction and Dance — J. E. Barat

Jacob Bahr, *tuba*

Concerto For Euphonium — Joseph Horovitz, b. 1926

Tamara Palmer, *euphonium*

Fantasia de Concerto (1906) — Ed. Boccalari

David Larsen, *euphonium*

Dance — John Stevens, b. 1951

Tamara Palmer, Jacob Bahr, Pepin Klinger, Nick Ray

Utah Premiere Brass
with Guest Tuba Soloist, Patrick Sheridan
Kirt Saville, *conductor*
Thursday, October 18
Madsen Recital Hall

Variations on 'Laudate Dominum'	Edward Gregson b. 1945
Ave Maria	Franz Xaver Biebl 1906–2001 arr. Matt Reynolds
Serenade	Derek Bourgeois b. 1941
Steal Away	Traditional arr. Snell
Them Basses	Getty H. Huffine 1889–1947

INTERMISSION

Praeludium	Peter Graham b. 1958
Amazing Grace	Traditional b. 1949 arr. Himes
Knight Templar March	George Allan 1864–1930
Nola	Felix Arndt b. 1889 arr. Sheridan
Gabriel's Oboe	Ennio Morricone b. 1928 arr. Baadsvik
A Musical Journey Through New Orleans Transcribed by Michele	arr. Paul Murtha
Stars and Stars and Stripes Forever	John Phillip Sousa 1854–1932

Patrick Sheridan, Guest Tuba Recital
Friday, October 19
Madsen Recital Hall
Sunbeam Choi, *piano*

Hora Staccato	Grigoraş Ionică Dinicu 1889–1949 arr. Heifetz
Concertino	Carl Maria Weber 1786–1826
Romance	Axel Jorgensen 1881–1947
Concerto	Martin Ellerby b. 1957
Carmen Fantasie	Franz Waxman 1906–1967
Yorkshire Ballad	James Barnes b. 1949
The Flight of the Bumble Bee	Nikolai Rimsky-Korsakov 1844–1908

Grand Octubafest Concert
Saturday, October 20
Madsen Recital Hall

The City Creek Brass Quintet
Jazz with Steve Call and Bob Bailey
Golden Lund, *tuba*
Dan Bryce, *tuba*
BYU-I Tuba and Euphonium Ensemble
BYU Tuba and Euphonium Ensemble
Octubafest Massed Ensemble

Contrapuntus 9 from *The Art of Fugue* — Johann Sebastian Bach
1685–1750

Mini Overture — Witold Lutoskawski
1913–1994

Selections from *West Side Story* — Leonard Bernstein
1918–1990
arr. Gale

Sketch for Brass — Anthony Plog
b. 1947

Tuba Polka — Traditional
arr. Scott Irvine

City Creek Brass Quintet

Two English Madrigals — Transcribed by Kenneth Singleton
Come, Mery Lads, Let Us Away
Lady, Those Eyes

Dan Bryce, Steve Call, and Golden Lund, *tubas*

Concerto for Tuba — John Williams, b. 1932
Finale

Golden Lund, *tuba*
Jackie Biggs, *piano*

Jazz Selections TBA

Steve Call, *tuba* and *euphonium*
Bob Bailey, *piano*

INTERMISSION

Largo from *The New World Symphony* — Antonín Dvořák, 1841–1904, arr. Frank Halferty

Hungarian Dance No. 5 — Johannes Brahms, 1833–1897, arr. Frank J. Halferty

BYU-I Tuba-Euphonium Ensemble

Choral and Bouree — Johann Sebastian Bach
Come Sweet Death — arr. Sauter
Bouree — arr. Yodo

Tubular Octad — Fisher Tull, 1934–1994

Power — John Stevens, b. 1951

BYU Tuba Ensemble

Yesterday — John Lennon, 1940–1980; Paul McCartney, b. 1942; arr. Woo

I've Been Workin' on the Railroad — Traditional, arr. Vaughn

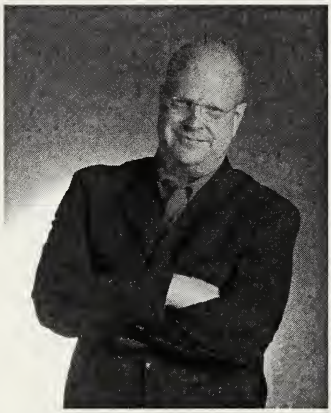
Down by the Old Mill Stream — Traditional, arr. Vaughan

When Yuba Plays the Rumba on the Tuba — Herman Hupfield, 1894–1951, arr. Grey

Baby Elephant Walk — Henry Mancini, 1924–1994, arr. Niehaus

Wabash Cannonball — Roy Acuff, 1903-1992, arr. Garrett

Octubafest Massed Ensemble



Patrick Sheridan is one of the most celebrated soloists in his instrument's history. He has performed more than 3,000 concerts in over 50 countries in venues ranging from the White House to NBA half-time shows to the Hollywood Bowl.

At 20 years of age, Patrick became a member of "The President's Own" United States Marine Band. During his military service, he thrilled audiences across the United States with his amazing virtuosity and musicianship as one of the band's primary soloists. Since then, Patrick has gone on to become an incredibly diverse artist with concert performances transcending stylistic genres and building fans around the world for his instrument, the tuba. He has been featured in television and radio broadcasts on 4 continents including appearances most recently on NBC's Today Show and NPR's All Things Considered and Performance Today. Patrick maintains a busy international career with more than 75 concerts annually with orchestras, bands, and chamber ensembles and in recital. At home and abroad, Patrick also performs with the creative collective, The Big Bottom Band.

Beyond his busy performing life, Mr. Sheridan's commitment to education is extensive. His wind students occupy principal positions in major international ensembles including orchestras in Amsterdam, Berlin, Vienna, Rome, Paris, Madrid, Tokyo, Hong Kong, and many others. In 2001, Patrick founded The Institute for Performance Success. This "peak performance" training institute is dedicated to bringing fresh and innovative learning environments to performers, teachers, executives, athletes, and others seeking "peak performance" in their careers. Along with Sam Pilafian, Patrick is the co-author of the world's best selling breathing method for instrumental improvement, The Breathing Gym. He is also co-author of the GIA publication, Leadership Success, with Dr. Tim Lautzenheiser. Mr. Sheridan is currently on the music faculties at Arizona State University and UCLA. In the Phoenix community, Patrick serves as the music director of The Salt River Brass and is the conductor of the youth band, Sonic Winds. Patrick also frequently works across the United States as a guest conductor with university bands and orchestras as well as high school and middle school all-state and regional honor bands and orchestras.

Mr. Sheridan also works as a composer and arranger. His music and arrangements have been performed internationally by symphony orchestras, concert bands, marching bands, jazz bands, and drum corps. Most recently his music was performed by the US Army Band and at the American Bandmasters Association's national convention. He also co-composed with Sam Pilafian a new piece for tuba and wind band, The Strait of Hormuz, which he premiered at the 62nd Annual Midwest Clinics in December 2008. Patrick and Sam are also working on a double concerto for Joe Alessi and Wycliffe Gordon to be premiered at the CBDNA National Conference in 2011 by the University of New Mexico's Wind Symphony with Eric Rombach-Kendall conducting. Patrick's music, arrangements, CDs, DVDs, and books are published by Focus on Music, GIA Publications, De Haske Music, Mythen Hollanda, and Dillon Music Publishing.

Mr. Sheridan has over 20 years experience in the music industry as a design consultant. Instruments influenced by Patrick's designs are played in hundreds of professional orchestras, military bands, and chamber ensembles around the world. Thousands of university, high school, middle school, and elementary school students play on instruments in which Patrick has been involved in the design process. He currently works as a design consultant for Jupiter Band Instruments, Inc. Patrick was a part of the design team responsible for Jupiter's Quantum Marching Project which introduced five new marching brass models in 2008. Ensembles competing in Drum Corps International and Bands of America as well as collegiate marching bands around the United States are using these instruments with great success. He is currently working on a new line of Jupiter professional brass to be introduced in 2009. Patrick is also an Artist and Educational Ambassador for Jupiter.

Patrick is a member of ASCAP, an Honorary Member of Kappa Kappa Psi and a Trustee of The International Music Camp. He holds a Master of Business Administration degree with an emphasis in finance and marketing from the University of Michigan and spends his free time with his children, Katie and Jack, hiking and camping in beautiful Arizona.

Upcoming School of Music Events

Così fan tutte
Lawrence Vincent, *director*
with BYU Chamber Orchestra
Kory Katseanes, *director*
October 20–27
de Jong Concert Hall

Faculty Artist Christian Asplund
The Fall of the House of Usher
October 23, 7:30 p.m.
Madsen Recital Hall

Deseret Piano Trio
Monte Belknap, *violin*
Michelle Kesler, *cello*
Jeffrey Shumway, *piano*
October 25, 7:30 p.m.
Madsen Recital Hall

Faculty Artist Scott Holden
October 27, 7:30 p.m.
Madsen Recital Hall

Symphonic Band
Kirt Saville, *conductor*
October 30, 7:30 p.m.
de jong Concert Hall
$6

BYUarts This musical event is the eighteenth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Deseret Piano Trio

Monte Belknap, *violin*
Michelle Kesler, *cello*
Jeffrey Shumway, *piano*

7:30 p.m.
25 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Trio in E-flat Major, op. 1, no. 1 — Ludwig van Beethoven, 1770–1827

- Allegro
- Adagio
- Scherzo: Allegro assai
- Finale: Presto

Piano Trio in C Minor, op. 8 — Dimtri Shostakovich, 1906–1975

Piano Trio "Road Fragments" (2012) — Dan Visconti, b. 1982

- Lento, Meditative
- Gently Flowing
- Arriving
- Bluesy, cadenza-like
- Tense with coiled energy
- Suspended, gently shimmering
- Laid back groove

BYUarts

This musical event is the twentieth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Erin Eves
Violin

Jayne Galloway
Piano

in Senior Recital

Student of Monte Belknap

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
27 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Partita II in D minor — Johann Sebastian Bach, 1685–1750
- Allemanda
- Corrente
- Sarabanda
- Giga

Romance in G Major, op. 40 — Ludwig van Beethoven, 1770–1827

Baal Shem (Three Pictures of Chassidic Life) — Ernest Bloch, 1880–1959
- Vidui
- Nigun
- Simchas Torah

INTERMISSION

Concerto in D Major, op. 77 — Johannes Brahms, 1833–1897
- Allegro giocoso, ma non troppo vivace

BYUarts This musical event is the 26th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Scott Holden, *piano*

7:30 p.m.
27 October 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Arabeske, op. 18 — Robert Schumann, 1810–1856

Sonata in C Minor, Hob. XVI:20, L. 33 — Joseph Haydn, 1732–1809
- Moderato
- Andante con moto
- Allegro

Etudes Tableaux, op. 39 — Serge Rachmaninoff, 1873–1943
- No. 2 in A Minor
- No. 5 in E-flat Minor

Musings … and a Waltz (2012) — Laurence Lowe

Parisian Suite (excerpts) — Vernon Duke, 1903–1969
- A Morning Stroll
- Flowers in the Place de la Madeleine,
- Fisherman on the Seine
- An Old Boulevardier
- Lovers Lovers Everywhere

Surrealist Suite (excerpts) — Vernon Duke

The Headless Glamour Woman

The Frolicking Sardines

Les Soirs illumines par l'ardeur du charbon* (1917) — Claude Debussy
(Evenings Lit by the Burning Coals) — 1862–1918

Jardins sous la pluie (Gardens in the Rain) — Claude Debussy

Chorale et Variations — Henri Dutilleux
b. 1916

*Utah premiere

BYUarts This musical event is the twenty-first performance sponsored by the BYU School of Music for the 2012–2013 season.

Upcoming School of Music Events

Symphonic Band
Kirt Saville, conductor
Tuesday, October 30
7:30 p.m.
de Jong Concert Hall

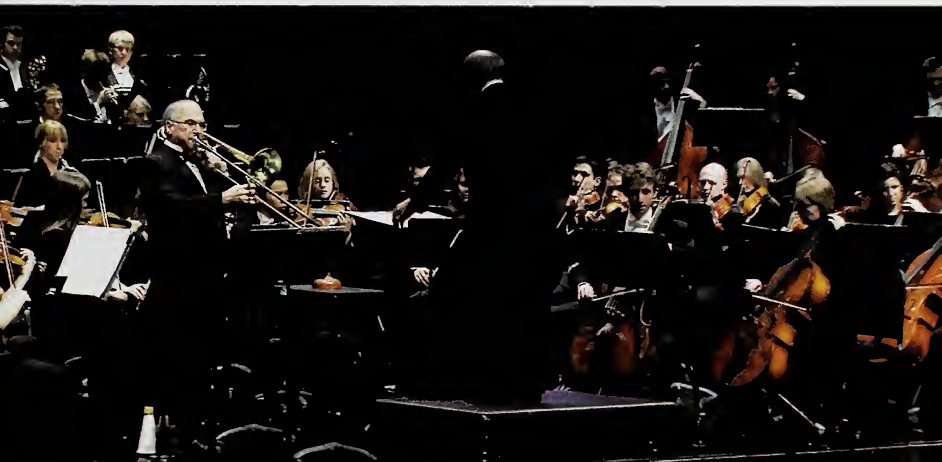
Jazz Legacy Dixieland Band
Steve Call, director
Thursday, November 1
7:30 p.m.
Madsen Recital Hall

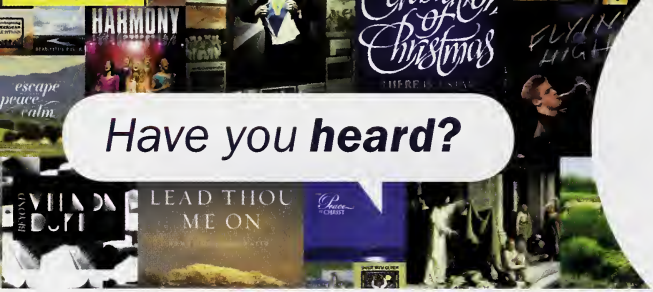
Wind Symphony
Donald Peterson, conductor
Friday, November 2
7:30 p.m.
de Jong Concert Hall

Symphony Orchestra
Christian Smith, conductor
Saturday, November 3
7:30 p.m.
de Jong Concert Hall

Jazz Ensemble
Mark Ammons, director
Tuesday, November 6
7:30 p.m.
de Jong Concert Hall

BYU SCHOOL OF MUSIC 2012





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Merrill Bradshaw, composer
Ron Brough, percussion
David Brown, trumpet
Douglas Bush, organ
April Clayton, flute
Don Cook, carillon bells, organ
Robert Cundick, composer
Roger Drinkall, cello
Lawrence Green, classical guitar
Robin Hancock, piano
Michael Hicks, composer
Jaren Hinckley, clarinet
Scott Holden, piano
Will Kimball, trombone
Jay Lawrence, percussion
Steve Lindeman, piano
Laurence Lowe, french horn
Reid Nibley, piano
JoAnn Ottley, voice
Irene Peery-Fox, piano
Clayne Robison, vocal
David Sargent, composer
Jeffrey Shumway, piano
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YU School of Music

ind Symphony | de Jong Concert Hall
November 2012 | Harris Fine Arts Center

Vind Symphony

onald Peterson, conductor

Symphony No. 9 (2011) — David Maslanka, b. 1943

I. Shall We Gather at the River
*I Thank You God for All Your Good Works**

II. Now All Lies Under Thee*

III. Fantasia on I Thank You God…

IV. Fantasia on O Sacred Head Now Wounded*
Shall We Gather at the River
Watch the Night With Me
*Soul, How Have You Become So Unhappy**
Whale Story
O Sacred Head Now Wounded

Jackie Biggs, *piano*
Jeremy Ryan, *soprano saxophone*
Mark Ammons, *reader*

*The chorale melodies are taken from the *371 Four-part Chorales* by Johann Sebastian Bach.

The BYU Wind Symphony was a participant in the consortium commission for this new work by David Maslanka.

MEET THE COMPOSER

David Maslanka was born in New Bedford, Massachusetts, David Maslanka attended the Oberlin College Conservatory, spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University. He has served on the faculties of the State Universi of New York at Geneseo, Sarah Lawrence College, New York University, and College of the City University of New York. He now lives in Missoula, Montana.

Maslanka's works for winds and percussion have become especially well known. They include *A Child's Garden of Dreams for Symphonic Wind Ensemble*; the 2nd, 3rd, 4th, 5th, 7th and 8th symphonies; and *Mass for soloists, chorus, boys chorus, wind orchestra and organ*. In addition, he has written a wide variety of chamber, orchestral, and choral pieces. Maslanka provides the following information about *Symphony No. 9*:

> *Symphony No. 9* is a very large collection of instrumental songs. There are many influences and underlying elements, but most of them cann be explained in words. Rather than try, I will simply list some of the things at work:
>
> Time: memory, passing of time, "we flew through the years hearing them rush under us" —Merwin
> Water: cleansing and life-giving power, Shall We Gather at the River, Whale Story
> Nature: our ground, river, ocean, chickadees
> Grace: compassion, forgiveness, rest

Vind Symphony
onald Peterson, conductor

lute
icholas Grasley*
arah Clark
ictoria Wirthlin

iccolo
aia Wallin

boe
harlotte Heiner*
ebecca Devonas

nglish Horn
lex Hyde

-flat Clarinet
atelyn Gentry

larinet
arah Ruben*
aurisa Christofferson
atelyn Gentry
mes Fletcher
ucker Smith
pencer Danielson
aylie Lund
ylan Young
ssica Burgener

ass Clarinet
en McQuay*
hris Flinders

ontrabass Clarinet
ucas Deal

Bassoon
Mei Mei Cook*
Ethan Welch

Alto Saxophone
Jeremy Ryan*
Brittney Theurer
Patrick Glenn

Tenor Saxophone
Myles Lawrence

Baritone Saxophone
Justin Hammer

Horn
Ryan McDaniel*
Brianna Nay
Jared Oliphant
Nathan Cordner
Emilia Williams

Trumpet
Ali Atkinson*
Austin Benesh
Kris Anderson
Isaac Healey
Austie Robinson
Rachel Havens

Trombone
Lyman McBride*
Jill Reisner
Marcus Anderson

Bass Trombone
Richard Lyman

Euphonium
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Percussion
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Egha Kusuma
David Montgomery
Christina Hurlbut
Nathan Haines
Anna Dunford

String Bass
Anisha Hill

Harp
Annie Astle

Piano
Jackie Biggs

***principal**

BYUarts

This musical event is the twenty-fourth performance sponsored by the BYU School of Music for the 2012–2013 season.

Upcoming Band Performances

Wind Symphony and Symphonic Band
Tuesday, December 4
7:30 p.m.
de Jong Concert Hall

Symphonic Band
"Made In America"
Tuesday, February 26
7:30 p.m.
de Jong Concert Hall

Wind Symphony
"Of Chronicles and Celebrations"
Friday, March 1
7:30 p.m.
de Jong Concert Hall

Symphonic Band
"Celebration"
Wednesday, April 3
7:30 p.m.
de Jong Concert Hall

Wind Symphony
"Potpourri for Winds"
Saturday, April 13
7:30 p.m.
de Jong Concert Hall

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SEPTEMBER

14 Guest artist Artem Chirkov
14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

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BYUarts

SEASON SPONSOR
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Hale

Mezzo-soprano

in Senior Recital

Student of J. Arden Hopkin

Assisted by
Joseph Olson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
2 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Le violette	Alessandro Scarlatti 1660–1725
Posate, domite	Giovanni Battista Bassani 1657–1716
O del mio dolce ardor	Christoph Willibald von Gluck 1714–1787

The Things Our Fathers Loved (and the greatest of these was Liberty)	Charles Ives 1874–1954
Sweet Suffolk Owl	Richard Hundley b. 1831
The Shepherd	Lee Hoiby 1926–2011

Das verlassene Mägdlein	Hugo Wolf 1860–1903
Selbstgeständniss	
Um Mitternacht	

Cruda sorte!, from *L'Italiana in Algeri*	Giachino Rossini 1792–1868

INTERMISSION

Trois Chansons de Bilitis La flüte de Pan La Chevelure Le Tombeau des naïades	Claude Debussy 1862–1918
I Remember, from *Evening Primrose*	Stephen Sondheim b. 1930
A Summer in Ohio, from *The Last Five Years*	Jason Robert Brown b. 1970
Seguidilla, from *Carmen*	Georges Bizet 1838–1875

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
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BYUarts

This musical event is the28th performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU School of Music
ymphony Orchestra
November 2012

de Jong Concert Hall
Harris Fine Arts Center

ymphony Orchestra

hristian Smith, conductor
onte Belknap, violin

Concerto grosso No. 3 in C Minor, op. 6 — Arcangelo Corelli 1653–1713

- Largo
- Allegro
- Grave
- Vivace
- Allegro

The Lark Ascending (1914) — Ralph Vaughan Williams 1872–1958

Monte Belknap, *violin*

An Outdoor Overture (1938) — Aaron Copland 1900–1990

INTERMISSION

Night on the Bare Mountain — Modeste Mussorgsky 1839–1881
Orchestrated by Rimsky-Korsakov

Symphony Orchestra
Christian Smith, conductor

Violin I
Rachel Maxwell*
Jacob Ferguson
Benjamin Driggs
Christian Garrett
Amy Fortuna
Sarah Allred
Amber McNevin
Stephen Gasser
Diane Jung
Amanda Hedrick
Emily Livingston
Jayne Edwards
Jarom Redhair
Heather Johnson

Violin II
Seth Hinckley*
Bryant Baird
Paige Peterson
Trent Larsen
Janessa Swensen
Keley Barzeele
Rebecca Clement
Cami Jepsen
Kristen Crofts
Bry Wickham
Amanda Hirschmann
AnnaLeah Larson

Viola
Suzanne Tutt*
Chris Tensmeyer
Elizabeth Petersen
Alysha Carroll
Shannon Hull
Ellie Peatross
Darren Torrie
Sierra Reed

Cello
Dan Newbold*
Ethan Damron
Erik Lovell
Emily Halling
Andrew Larson
Shelby Nelson
Alexandra Bennett
Jameson Saunders
Anne VanWie
Krystal Foutz

Bass
Cameron Ernst*
Carrie Ostler
Raymundo Yazzie
Shelby Hornback
Edward Reid
Angel Morris
Stephen Miller
Stephen Bolster

Harp
Cami Anderson
Jane Owen

Piano & Harpsichord
Valerie Lewis

Flute
Elizabeth Blomquist*
Kirsten Niedfeldt

Piccolo
Emma Grover

Oboe
Jordan Hatch*
Camille Walker
Christian Tran

Clarinet
Catelyn Gentry*
Jessica Burgener

Bassoon
Virginia Rodriguez*
Julia Hatfield

Horn
Brianna Nay*
Samuel Herrera
Roy Dawson
Travis Killian

Trumpet
Ethan Jacobsen*
Samuel Dickson

Trombone
Court MacKie*
Spencer Clark

Bass Trombone
Michael Skidmore

Tuba
Spencer Wolverton

Percussion
Josh Eastman*
Robi Aamodt
Jordan Hope
Jason Cassel

***principal**

BYUarts

This musical event is the twenty-fifth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Larisa Spurlock
Voice

in Junior Recital

Student of Darrell Babidge

Assisted by
Joseph Olson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
3 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Love in the Dictionary	Celius Dougherty 1902–1986
Piangerò la sorte mia, from *Giulio Cesare*	George Frideric Handel 1685–1759
Ouvre ton cœur	George Bizet 1838–1875
He's Gone Away	Jake Heggie b. 1961
Gretchen am Spinnrade	Franz Schubert 1797–1828
Après un rêve	Gabriel Fauré 1845–1924
Der Tod und das Mädchen	Franz Schubert 1797–1848
Una donna a quindici anni, from *Così fan tutte*	Wolfgang Amadeus Mozart 1756–1791

BYUarts This musical event is the 29th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brandtley Henderson
Baritone

in Graduate Recital

Student of J. Arden Hopkin

Assisted by
Aurelia Andrews, *piano*
Erin Durham, *violin*
Sarah Abbott, *violin*
Caryn Jackson, *viola*
Stephanie Maynes, *cello*

Required for the Master of Music Degree
with an Emphasis in Performance

7:30 p.m.
3 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Zion's Walls	Aaron Copland 1900–1990
The Dodger	
At the River	
Casanova's Final Air, from *Casanova's Homecoming*	Dominick Argento b. 1927
Rucker's Aria, from *Cold Sassy Tree*	Carlisle Floyd b. 1926
Dover Beach	Samuel Barber 1910–1981

INTERMISSION

Batter My Heart,* from *Doctor Atomic*	John Adams b. 1947

Blue Mountain Ballads — Paul Bowles, 1910–1999

- Heavenly Grass
- Lonesome Man
- Cabin
- Sugar in the Cain

What If Some Little Pain — Ned Rorem, b. 1923

Calvary — John Duke, 1899–1984

A Horse with Wings — Ricky Ian Gordon, b. 1956

During the fall of 2010, I conducted a study of the literary themes in art songs of British and American composers from the 20th century. One key outcome was that a large amount of the American pieces were about God and religion. I saw this trend once more as I prepared this recital of 20th century American works. Whether 100 years ago or today, it appears that American music has always had something to say about God. I invite you to listen to the themes that arise throughout this program and ask yourself what these pieces say about who we are as Americans, and how we experience faith.

* Performed with permission from the publisher.

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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BYU SCHOOL OF MUSIC 2012

GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

BRIGHAM YOUNG UNIVERSITY
FOUNDED
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1875
PROVO, UTAH

2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.

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Since 1993, Brigham Young University's School of Music has produced over 85 world-class recordings on its two recording labels, BYU Records and Tantara Records. Prepare to be entertained, inspired, and uplifted as talented student ensembles, faculty artists, and faculty composers remind you of the power in great music.

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BYU Men's Chorus
BYU Panoramic Steel
BYU Philharmonic Orchestra
BYU Singers
BYU Synthesis
BYU Vocal Point
BYU Women's Chorus
BYU Young Ambassadors

Tantara Records Artists

Mark Ammons, trombone
Dian Baker, piano
Parley Belnap, organ
Julie Bevan, cello
Murray Boren, composer
Barry Bounous, vocal
Debra Bounous, vocal
Daron Bradford, saxophone
Merrill Bradshaw, composer
Ron Brough, percussion
David Brown, trumpet
Douglas Bush, organ
April Clayton, flute
Don Cook, carillon bells, organ
Robert Cundick, composer
Roger Drinkall, cello
Lawrence Green, classical guitar
Robin Hancock, piano
Michael Hicks, composer
Jaren Hinckley, clarinet
Scott Holden, piano
Will Kimball, trombone
Jay Lawrence, percussion
Steve Lindeman, piano
Laurence Lowe, french horn
Reid Nibley, piano
JoAnn Ottley, voice
Irene Peery-Fox, piano
Clayne Robison, vocal
David Sargent, composer
Jeffrey Shumway, piano
Ray Smith, saxophone

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BYU RECORDS

BYU MUSIC GROUP

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BYU School of Music

Men's Chorus and Women's Chorus — de Jong Concert Hall

7–8 November 2012 — Harris Fine Arts Center

Women's Chorus

womenschorus.com

Jean Applonie, *conductor*
Teresa Dickson, *graduate assistant*
Halie Augustus, *piano*

A Jubilant Song — Norman Dello Joio
1913–2008

Sanctus from *Mass for Three Voices* — William Byrd
1674–1744

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Dóminus Déus Sábaoth.	Lord God of Hosts.
Pléni sunt caéli et térra glória túa	Heaven and earth are full of thy glory.
Hosánna in excélsis	Hosanna in the highest.

Missa brevis — Gabriel Fauré
1845–1924

Kymberly Stone, *organ*

Missa Brevis Pacem — Edward Gregson
b. 1945

Catelyn Gentry, *clarinet*
Katie Jacobson, *flute*

Amazing Grace — Cherie Hall

Poor Wayfaring Stranger — Traditional American Folk Hymn
arr. Jonathan Rodgers

Raindrops Keep Fallin' on My Head — Burt Bacharach
b. 1928

Andrew Dimmick, *trumpet*

Here Comes the Sun — George Harrison
1943–2001
arr. Deke Sharon

Men's Chorus

menschorus.byu.edu

Rosalind Hall, *conductor*
Patrick Tatman, Abraham Myler, *graduate assistants*
Conlan Miller, John Shumway, David Ross, *piano*

Tonight's program will be selected from the following repertoire:

O Be Joyful — John Rutter
b. 1945

Three Baroque Choral Classics

Hallelujah, Amen — George Frideric Handel
1685–1759
arr. Archibald T. Davison

Jesu, Joy of Man's Desiring — Johann Sebastian Bach
1685–1750
arr. Archibald T. Davison

Dona nobis pacem — Giulio Caccini
1651–1718
arr. James A. Moore

Christian Garrett, *violin*

From the American Hymn Tradition

The Morning Trumpet — arr. Mack Wilberg

Come Thou Fount of Every Blessing — John Wyeth 1770–1858, arr. Daniel McDavitt

Zion's Walls — Aaron Copland 1900–1990

Old Testament Heroes—African American Style

Jacob's Ladder — arr. Gilbert Martin

Didn't My Lord Deliver Daniel — arr. Moses Hogan

Dry Bones — arr. Livingston Gearhart

Songs of the Wild West

O Bury Me Not — arr. Norman Luboff

Home on the Range — Daniel E. Kelley 1845–1905, arr. Paul Pert

Buffalo Gals — Traditional

Red River Valley — arr. Miles Ramsay

Spencer Marks, *harmonica*
Dee Leavitt, Zach Sunwall, *guitar*

Riders in the Sky — arr. Norman Luboff

Zac Adamson, *whistler*

Jungle Rhythm Richard M Sherman and Robert B. Sherman
Terry Gilkyson
Lorraine Feather and Paul Grabowsky
arr. Lyle Durland

Jungle Rhythm
Benji Lambson, Matt Barry, Kyle Johnson,
Tanner McGuire, Cory Finlayson, *percussion*

Colonel Hathi's March (Elephant Song)
Neil Ellsworth, *solo*

Bare Necessities (Bear Song)
Benji Lambert, *solo*

We're Your Friends (Vulture Song)

I Wanna Be Like You (Monkey Song)
Adam White, *solo*
Andrew Fluckiger, *dance solo*

Jungle Rhythm II

Matthew Barry, Cameron Blake, Ky Burton,
Grant Fuller, Jaden Iwasa, Michael Morrise, Bryce Romney,
Eric Rytting, Brad Schrade, Jared Wilkinson, *dancers*

Becca Petersen, *choreographer*

Accompanied by
BYU Jazz Legacy Dixieland Band
Steve Call, *director*
Brittney Theurer, *clarinet*
Jory Woodis, *tenor saxophone*
Austie Robinson, *trumpet*
Marcus Anderson, *trombone*
Steve Call, *tuba*
Zöe Jorgenson, *bass*
Zach Wiggins, *piano*
Jesse Quebbeman-Turley, *drums*

Men's Chorus

Rosalind Hall, conductor

Tenor I

Will Allred
Justin Arnold
Joseph Bailey
Cameron Blake
Ryan Blaser
Mark Burtenshaw
Ky Burton
Jerid Clark
Jeff Cramer
Phil Crepeau
Jacob Crockett
Morgan Crockett
Neil Ellsworth
Andrew Fluckiger
Nathaniel Gardner
Aaron Gerber
Adam Gonzales
Dan Hall
Dallin Hardy
Stephen Hunsaker
David Jarvis
Carl Johanson
Kyle Johnson
Kenneth Kenworthy
Garrett Kirschbaum
Jake Lundquist
Matthew Macdonald
Harrison McCullough
Michael Morrise
Anthony Oliver
Sheldon Packard
Carlton Reininger
Tom Rowley
Ben Schmidt
Dallin Squires
Colter Stewart
Matt Stockton
Preston Tiegs
Matt Zimmerman

Tenor II

Marc Allan
Stephen Allred
Kyle Birchall
Seth Bott
Jake Bowers
Tom Burton
Aaron Bush
Spencer Calvert
Abe Collier
Xan Cranney
Kenny Deem
Josh Doxey
Dago Estevez
Chase Gluch
Terry Greenhalgh
Randy Hulet
Scott Jackson
Jeff Johnson
Matthew Koster
Nathan Kunkel
Dee Leavitt
James Lewis
Robert Mcclellan
Tyler Mickelson
Shawn Mikkelson
Xander Moffatt
Andrew Moore
Stephen Nelson
James Pacheco
Jake Price
Neal Rummler
Kaplan Sanders
John Shumway
Dallen Smith
Spencer Smith
William Smith
Jared Sybrowsky
Jackson Tetmeyer
Tanner Thompson
Adam White

Baritone

Zac Adamson
Xane Beckstead
Raul Benitez
Danny Brown
Taylor Call
Porter Chelson
Michael Cheney
Mitchell Christensen
Craig Daniels
John Ericson
Cory Finlinson
Tanner Francis
Grant Fuller
Christian Garrett
Preston Jenkins
Bradley Johnson
Nate Kunz
Kaden Larson
Christopher Lew
Joe Lyon
Jonny Malmrose
Daniel Manjarrez
Spencer Marks
Cameron McCready
Tanner McGuire
James Meservy
Ryan Montgomery
Tyler Moore
Dan Newbold
Jason Ni
Adam Ostergar
Tanner Perdue
David Petersen
Sean Pinder
Nicholas Porter
Jake Potter
Kevin Reece
Cayson Renshaw
Colin Rivera
Bryce Romney
David Ross
Erik Rytting
Adam Shumway
Samuel Speer
Zach Sundwall
Skyler Tolman
Joshua Tryon
Cody Uhi
Stephen Ward
Kyle Webster
Jared Wilkinson
Brian Woodbury
Daniel Woodbury

Bass

Chase Acheson
David Allsop
Trent Anderson
Trevor Armstrong
Hyrum Arnesen
Matthew Barry
Dan Booher
Michael Burr
Tommy Childs
Jesse Codling
Shane Curtis
Jack DeBaltzo
Cory DeMille
McKay Graff
Brian Graham
Paxton Gray
Braiden Green
Abraham Hendryx
Cutler Hollist
Jordan Holzer
Steven Houghton
Andrew Huff
Jaden Iwaasa
Brandon Jones
Oliver Joyner
Jake Justice
Christian Kennedy
Benji Lambson
Westin Leavitt
Alex Mansfield
Benjamin McEntire
Tyler McGettigan
Bryce Miller
Schuyler Nebeker
Kevin Price
Brad Schrade
Jonathan Skaggs
Daniel Smith
Danny Smith
Jeffrey Steed
Bryan Tagge
Jason Wardell
Blake Wassom
Jordan Wheeler
Jordan Winters
Josh Wood
Paul Woodbury
Scott Zylstra

Women's Chorus

Jean Applonie, conductor

Soprano I

Nalani Artinger
Kimberly Balls
Shaundra Barney
Aisha Brown
Kelsey Costello
Kristen Freeland
Meg Garrett
Haley Hansen
Sharlie Hatch
Hannah Herring
Camille Hicken
Caroline Hollberg
Briana Jones
Camille Lazelle
Lindsey LeBaron
Emily Marcheschi
Katie Maxwell
Lauren Miner
Sammi Oldham
Sarah Packham
Katie Pope
Hollie Pratt
Heather Reichert
Kylie Rothlisberger
McKenna Schultz
Jessica Smith
Susie Sowa
Eliza Stevenson
Jenny Thorup
Lexi Valle
Amberly York

Soprano II

Katie Abbott
Catherine Andelin
Emily Anderson
Katie Armantrout
Emily Bean
Monica Bennett
Tori Boucher
Eden Brown
Emmalee Buss
Erin Canady
Rachel Canova
Jessica Christley
Emily Cloward
Averill Corkin
Kelsey Dominguez
Chelsea Dyer
Brittany Fisher
Annie Folsom
Stephanie Goodman
Hannah Harkness
Marquie Hutchings
Mariah Jackson
Katie Jacobson
Hannah Johnson
Kaitlyn Johnson
Anna Judkins
Collette Knowlton
Hailey Mayle
Jess McFarland
Katie McGregor
Julia Meibos
Sheri Millard
Amy Neal
Becca Pearson
Linda Peterson
Katie Pike
Britton Poulter
Lauren Sasine
Alyssa Shirley
Chelsea Shurilla
Elise Six
Maitlin Stewart
Elisa Thurber
Olivia Tuttle

Alto I

Lindsay Bastian
Christine Biancardi
Kiely Boll
Emily Briggs
Alison Brown
Anneli Bryant
Miriam Burton
Rylee Carling
Brynne Chamberlain
Hannah Christensen
Katherine Day
Tawni Durrant
Amanda Egan
Lauren Fine
Alyssa Flake
Reagan Gabbitas
Haley Gammon
Missy Jenkins
Bri Job
Meredith Johnston
Aly Keller
Eileen Leavitt
Kyra McClellan
Sarah Meyers
McKenzie Moline
Maggie Naughton
Anna Nielsen
Mikelle Norton
Jane Ostergar
Elizabeth Pace
Ashlee Page
Whitney Palmer
Willow Parker
Judy Pearce
Celsea Quist
Hannah Rackham
Diane Roberts
Patti Sadler
Jessica Scott
Tess Shaw
Kayla Squire
Kymberly Stone
Jenessa Swan
Cheryl Utrera
Hannah Whipple
McKenzie Whittle

Alto II

Jessica Allred
Amanda Arnold
Nicole Bauer
Lauren Beck
Maddie Blonquist
Kaylee Brooks
Ke'ala Cabulagan
Abi Christensen
Jenna Curran
Amelia DeGraffenried
Rachael Fuller
Cali Hanson
Jo Hardy
Kiki Henderson
Sadie Hirschi
Allison Holm
Carly Jakins
Michelle Johnson
Hillary Jones
Ye Sol Jung
Kaylee Kimzey
Melanie Latham
Melissa Lindsey
Rachel McAllister
Mallory Millett
Ashlyn Mills
Amanda Morrise
Rachel Munoa
Amanda Oliphant
Lindsey Owens
Dyani Pack
Telisha Pantelakis
Lindsay Pickett
Robin Pratt
Alicia Pulido
Krista Robinson
Mikayla Sheppard
Mikella Smartt
Amber Snow
Savanna Sorensen
Danielle Spencer
Amy Sprouse
Dana Stein
Alisa Stewart
Meghan Summerhays
Rebekah Tucker
Rachel Turnbow
Andrea Vukorepa
Rebekah Weaver
Mandee Wilcox
Lucy Williams
Beth Winters
Sydney Wise
Sam Worlton
Laura Wride

Men's Chorus

Rosalind Hall, *conductor*

President	Nathaniel Gardner
Vice President	Kenneth Kenworthy
Publicity Manager	Morgan Crockett
Media Manager	David Peterson
Taskforce Manager	Benjamin Schmidt
Activities Manager	Abraham Collier
Attendance Secretaries	Mark Allen, Daniel Smith

Women's Chorus

Jean Applonie, *conductor*

President	Kelsey Costello
Vice President	Missy Jenkins
Treasurer	Sammi Oldham
Activities Manager	Kaylee Kimzey
Historian	Brittany Fisher
Publicity Co-Chairs	Rachel McCallister, Linda Peterson
Wardrobe Manager	Mikelle Norton
Devotional Co-Chairs	Britton Poulter, Alyssa Shirley
TLC Chair	Heather Reichert
Stage Manager	Cheryl Utrera
Section Leaders	Kristen Freeland, soprano I Stephanie Goodman, soprano II Rylee Carling, alto I Rachel Turnbow, alto II

Upcoming Choir Performances

Men's Chorus Tour to Southern Utah
November 9
Snow College Concert Hall
Ephriam, UT

November 10
Tuacahn Amphitheatre
St. George, UT

BYU Singers and Concert Choir Concert
November 16–17
7:30 p.m.
de Jong Concert Hall

Celebration of Christmas
November 30
7:30 p.m.
December 1
2:00 & 7:30 p.m.
de Jong Concert Hall

University Chorale Concert
December 6
7:30 p.m.
de Jong Concert Hall

Winter Choirfest
February 6
7:30 p.m.
de Jong Concert Hall

BYUarts

This musical event is the twenty-seventh performance sponsored by the BYU School of Music for the 2012–2013 season.

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Provo, Utah 84602

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SEPTEMBER

14 Guest artist Artem Chirkov
14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

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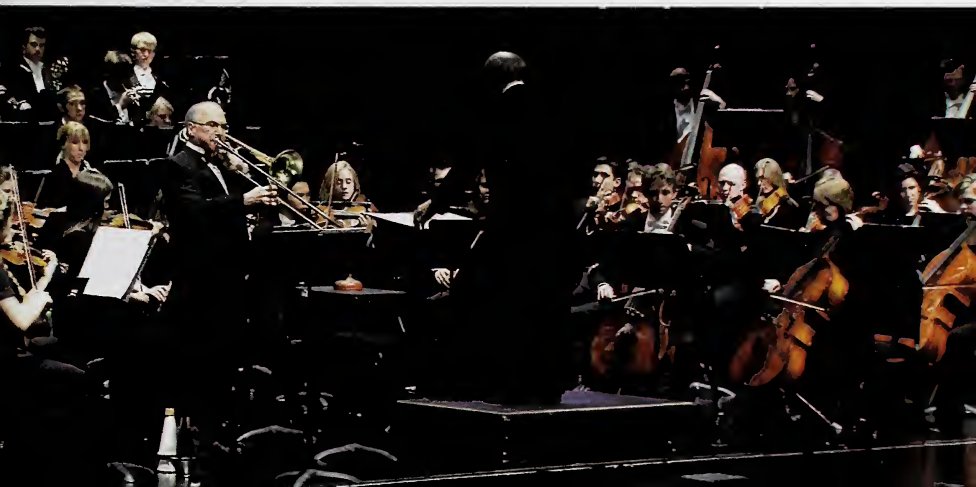

GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

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2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.

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Since 1993, Brigham Young University's School of Music has produced over 85 world-class recordings on its two recording labels, BYU Records and Tantara Records. Prepare to be entertained, inspired, and uplifted as talented student ensembles, faculty artists, and faculty composers remind you of the power in great music.

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Douglas Bush, organ
April Clayton, flute
Don Cook, carillon bells, organ
Robert Cundick, composer
Roger Drinkall, cello
Lawrence Green, classical guitar
Robin Hancock, piano
Michael Hicks, composer
Jaren Hinckley, clarinet
Scott Holden, piano
Will Kimball, trombone
Jay Lawrence, percussion
Steve Lindeman, piano
Laurence Lowe, french horn
Reid Nibley, piano
JoAnn Ottley, voice
Irene Peery-Fox, piano
Clayne Robison, vocal
David Sargent, composer
Jeffrey Shumway, piano
Ray Smith, saxophone

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BYU School of Music
BYU Philharmonic
9 November 2012

de Jong Concert Hall
Harris Fine Arts Center

▪ ▪ ▪

BYU Philharmonic

Kory Katseanes, conductor
Heather Foutz, contralto
Women of the BYU Concert Choir
Salt Lake Children's Choir

Symphony No. 3 in D Minor — Gustav Mahler 1860–1911

- Part I
  - Kräftig. Entschieden
- Part II
  - Tempo di Menuetto
  - Comodo (Scherzando)
  - Sehr langsam—Misterioso
  - Lustig im Tempo und keck im Ausdruck
  - Langsam—Ruhevoll—Empfunden

Heather Foutz, *contralto*

Women of the BYU Concert Choir
Rosalind Hall, *conductor*

Salt Lake Children's Choir
Ralph B. Woodward, *conductor*

BYUarts

This musical event is the twenty-fifth performance sponsored by the BYU School of Music for the 2012–2013 season.

"Zarathustra's Midnight Song," from *Also Sprach Zarathustra* (Thus Spake Zarathustra)

O Mensch! Gib Acht!	O Man! Take Heed!
Was sprict die tiefe Mitternacht?	What does the deep midnight say?
Ich Schlief!	I slept!
Aus tiefen Traum bin ich erwacht!	I have awakened from a deep dream!
Die Welt ist tief!	The world is deep!
Und tiefer als der Tag gedacht!	And deeper than the day remembers!
O Mensch! Gib Acht!	O Man! Take Heed!
Tief is ihr Weh!	Deep is its suffering!
Lust tiefer noch als Herzeleid!	Longing deeper than heartache!
Weh spricht: Vergeh!	Suffering speaks: Begone!
Doch alle Lust will Ewigkeit,	All longing seeks Eternity.
will tiefe, tiefe Ewigkeit!	Seeks deep, deep, Eternity!

Es Sungen Drei Engel (Three Angels Sang) from *Des Knaben Wunderhorn* (A Boys' Magic Horn)

Children's Choir

Bimm, bamm, bimm, bamm	Bimm, bamm, bimm, bamm

Women's Choir

Es sungen drei Engel einen süssen Gesang	Three angels sang a sweet song
mit Freuden es selig in den Himmel klang.	that set heaven ringing with joy.
Sie jauchzten fröhlich auch dabei	They rejoiced in their song
das Petrus sei von Sünden frei.	that Peter was freed from sin.
Und als der Herr Jesus der Tishe sass,	And while Lord Jesus sat at table
mit seinem zwölf Jüngern das Abendmal ass,	eating the evening meal with his twelve disciples,
da sprach der Herr Jesus: "Was stehst du den hier?	thus spake the Lord Jesus, "Why are you here?
Wenn ich dich anseh', so weinest du mir."	When I look at you, you weep."

Contralto Solo

"Und sollt' ich nicht weinen, du gütiger Gott?"	"Should I not weep, my merciful Lord?"

Women's Chorus

Du sollst ja nicht weinen!	You should not weep!

Contralto Solo

"Ich habe übertreten die zehn Geboten,	"I have broken the Ten Commandments,
ich gehe und weinen ja bitterlich.	I go my way weeping bitterly.
"Ach, komm und erbarme dich über mich!"	Ah, come and have mercy upon me!"

Women's Chorus

Hast du den übertreten die zehn Gebot,	So you have broken the Ten Commandments,
so fall auf die Knie und bette zu Gott!	then fall on your knees and pray to God!
Liebe nur Gott in alle Zeit,	Love only God all your life
so wirst du erlangen die himmslische Freud'!	and you shall attain heavenly joy!
Die himmslische Freud' ist eine selige Stadt,	Heavenly joy is a blessed city,
die himmlische Freud', die kein Ende mehr hat.	heavenly joy knows no end.
Die himmslische Freude war Petro bereit't	Heavenly joy was granted by Jesus
durch Jesum und allen zur Seligkeit.	to Peter and all unto salvation.

MEET THE ARTISTS

Heather Olevia Foutz is a BYU graduate student from Boise, ID. She will complete a master of music in vocal performance next spring. Her first experience singing with a full orchestra was at the age of 17, as the alto soloist in Handel's *Messiah* with the Honolulu Symphony. In BYU operas, Heather has portrayed Miss Penelope Newkirk the 2011 performance of *Help! Help! The Globolinks!* and Katisha in the 2012 production of Gilbert and Sullivan's *The Mikado*. In the 2011 season, Heather performed in a series of concerts with the Utah Lyric Opera. Last year she was awarded the Farnsworth-Winterton Award at the BYU Young Artist in Voice Competition. This season, Heather is performing with the Utah Opera as a member of the chorus. This performance marks her debut with the BYU Philharmonic.

The son of an internationally renowned choral conductor, **Ralph B. Woodward** is an accomplished singer, horn player, composer and an authority on the care and development of the young voice. He has played in the American Wind Symphony, and also with the Rheinische Philharmonie and the Utah Symphony, performed with jazz greats, Chuck Mangione and J.J. Johnson, studied and recorded with horn virtuoso, Herman Baumann, and worked in close collaboration with pianist Grant Johannessen and folk singer Pete Seeger. His own considerable writing for the choir often reflects his extensive multi-cultural/lingual background in Europe and Latin America. In 1999 he was awarded special recognition for his teaching, arrangement, and conducting at the Golden Gate International Children's Festival and Competition.

The **Salt Lake Children's Choir**, founded in the fall of 1979 by Ralph B. Woodward, as long regarded as one of the finest ensembles of its kind in the nation. The choir consists of boys and girls, generally between the ages of 8 and 15, who hail from the Salt Lake Valley and nearby communities. It emphasizes natural vocal production and works of the immortal masters, as well as oustanding folk and contemporary music from around the world.

It was 1895, Mahler was 35 and had just finished his monumental Second Symphony the previous year. As usual, on summer break from his opera conducting career, he went to Bavaria to compose and relax, in that order. What flowed out of him during that and the following summer was anything but the respite for which he was looking. The work is in two parts—the first movement is Part One, and the second through sixth movements comprise Part Two. Interestingly, he essentially wrote the third symphony in reverse order. The first summer, he completed Part Two, and he came back to his vacation spot at Steinbach am Attersee the next summer to add the first movement. Instead of something less taxing, what he created was the longest symphony he or anyone else until that time had ever written.

Surprised, and even a bit dismayed, but powerless to stop the flow of ideas and inspiration, he wrote that "the torrent of creation has proved to be an irresistible force, after having been pent up for years, there is no escape." And the creative force was like drinking from a fire hose. When in the throes of mighty compositional inspiration, Mahler could produce an astonishing amount of music in a very short time. It took him only eight days to completely sketch the first movement and just another four weeks to orchestrate it. He wrote the second movement (the previous summer) in one day.

Perhaps is shouldn't have surprised Mahler that the music was growing in size and concept, because he was attempting to describe something—the Creation—that was even bigger than the subject of the Second Symphony—the Resurrection. Going into his summer composing project, he had envisioned a certain order, a program guide, in his recreation of the Creation. However, as the music flowed, his ideas evolved, and the movements finally settled into a pattern that synced with the order of creation, more or less as described biblically. He put titles to each movement and printed them in the first performances then retracted them in later performances only to reinstate them for the last performance he conducted. His ambivalence was the fear that using titles would stop listeners from hearing beyond the titles, that it would limit their imagination, even their ability to hear the notes themselves. This is always the fear, and the argument against, program music. Even though the danger exists that printing programs tempts listeners to not use what BYU musicologist Dr. Steven Johnson calls our "music muscles," it is absolutely true that in this case, the music was not just ink on paper. There was purpose and meaning and story behind the notes of each movement, so much, in fact, that it is not only valuable but essential to let Mahler himself tell us about the music and let us find his ideas in the music as we listen.

The titles he settled on for the movements are as follows:

1. Pan Awakes. Summer Marches In.
2. What the Flowers in the Meadow Tell Me.
3. What the Animals in the Forest Tell Me.
4. What Man Tells Me.
5. What the Angels Tell Me.
6. What Love Tells Me.

Mahler had meant to write a first movement that celebrated the coming of summer and the power of life as it reemerged from long winter, but gradually in the writing he saw that the music was rather more about the emergence of life from inert elements, of the beginning of life itself upon the planet. Then following in an upward chain of creative events, he follows the coming forth of plant life, the animal kingdom, then man, then the spirit realm of angels, and finally ending with God's love. This is a breathtaking task, and rather than describe what Mahler was trying to do, it is most revealing to read his own words. The first movement he now more aptly described as:

> Fettered life, in its chrysalis form, striving for release, and lamenting out of the abyss of yet inert, inanimate Nature.
>
> Now it is the world, the whole of nature that awakens. It is hardly music anymore, just the voice of nature: one shudders at this motionless, soulless material (I could have called this movement "What the Rocks Tell Me," from which, little by little, life frees itself and finally conquers, developing and differentiating step by step: flowers, animals, men, right up to the kingdom of the spirit and that of the angels. In the introduction there is the scorched brooding atmosphere of midday in summer, when all life is suspended and not a breath of wind stirs the vibrant, flamboyant air, drunk with sunshine. Life, the young prisoner of ever-motionless, inanimate nature, cries out in the distance and begs for freedom, until in the first movement, which follows the introduction, this life breaks out victoriously.
>
> The flowers, the breezes, the sounds and the colors, all the life of summer filled me, to the point at which I became conscious of it as of a person and thought that I could see its body and its face. The flowers, which musically are quickly described in repose, I observed shaken by wind and storm, then lulled by soft breezes, suffused and caressed by the sun's rays. Every form of the animal world appeared to me as distinct, characteristic, and alive, and humorous subjects were not lacking among them.
>
> Can a spirit that, as in this symphony, meditates on the eternal truths of creation and divinity die? Thus one becomes convinced that everything is blissfully created forever, human sorrow and misery have no further place here.

> Imagine a work of this size, which reflects all of creation. The work is a gigantic musical poem; it begins at the heart of inanimate nature and progresses to the lov of God.
>
> A real terror seizes me when I see where I am heading and become aware of the road that lies ahead for music; when I understand I have been chosen for the fearsome task of creating a work of this size. Today I suddenly thought about Christ, who, on the Mount of Olives, willingly drained his bitter cup of sorrow to the dregs. When fate offers you this cup, you cannot refuse it, nor do you wish to refuse it, but you can sometimes be seized by mortal anguish when contemplatin the future. Such are my feelings regarding this movement, and I know I will have to suffer on account of it; certainly I will not live to see it recognized and admired....

The second movement, completed in one sitting on one day, was described by Mahler this way:

> It is the most carefree thing that I have ever written–as carefree as only flowers are It all sways and waves in the air, as light and graceful as can be, like the flowers, bending on their stems in the wind. As you might imagine, the mood doesn't remain one of innocent, flower-like serenity, but suddenly becomes serious and oppressive. A stormy wind blows across the meadow and shakes the leaves and blossoms, which groan and whimper in their stems, as if imploring release into a higher realm.

For the third movement Mahler borrowed from himself, from his song cycle, *Des Knaben Wunderhorn*. The song, "Ablösung im Sommer," is a fanciful folk tale about how the animals in the forest are gathered together after the Cuckoo has died and the Nightingale is offering to take its place to entertain everyone. The first 67 bars are the exact copy from the song, and then the remaining 524 are new, including one of the most haunting and unique uses of instruments Mahler ever employed. In the trio section of this scherzo, the sounds of the forest are suddenly interrupted by the distant, off-stage playing of the posthorn, the instrument used traditionally by mailmen to announce the arrival of the daily mail in small villages. This striking and most melancholy melody seems to float through the silent, shimmering forest, and it freezes all the animals in place. Is it the voice of man in the forest? Is it the memory of the past? Whatever it is, it is mesmerizing and unforgettable.

> The scherzo in particular, the animal piece is at once the most scurrilous and most tragic that ever was—in the way music alone can musically take us from one extreme to the other in the twinkling of an eye. In this piece it is as if Nature herself were pulling faces and putting out her tongue. There is such a gruesome, panic humor in it that one is more likely to be overcome by horror than laughter.

At the end of the "animal" movement, the heavy shadows of inanimate nature, of as yet un-crystallized, inorganic matter, fall once more. But this time, it represents a relapse to the more primitive forms of animal creation before the powerful leap that leads on to the spirit, to the highest of earthly creatures—that is, man.

The arrival of Man in the fourth movement is accompanied by striking stillness, as life hovers nearly motionless at midnight. The poem Mahler uses is the"Song of Midnight" from Nietzsche's *Also Sprach Zarathustra*, and this is the only time he ever set a Nietzsche text. Speaking of what the night knows and how "longing is deeper than heartache," Mahler clearly places mortal life as the life of thought and feeling, not simply being. We recognize that these thoughts, ones that we assume separate us from at least plant life and possibly other animal life, are in fact part of the eternal promise of man. "All longing is eternal," writes the poet, as Mahler's music soars. Eternal thought, eternal longing. These are the capacities which Man brings to creation.

The fifth movement is again a song from Mahler's *Wunderhorn* cycle, but this time it is sung by angels in the next higher realm of creation. Though it is a child-like view of heaven, the dialogue is far from childish. The song is of three angels who are hearing the pleadings of a penitent and distressed human who is contemplating, hoping, to be worthy to enter heaven. The woman who sings is worried that her foibles are preventing salvation. She openly confesses that she has broken the Ten Commandments, and the angels prescribe for her the remedy—fall on your knees in prayer, and "love only God all your life." The angels are cheerful and optimistic, and Mahler's capture of child-like faith and obedience is simple yet profound.

The finale, the great Adagio, waits, like heaven itself, as the goal and crown of this creation. Perhaps the most beautiful music ever written, it begins with barely a break after the angels depart, and, little by little, unfolds a picture that is radiantly reassuring about the ultimate meaning of life. "What Love Teaches Me" is how Mahler titled this movement, but, to be clear, he is talking about Divine love, God's love. How remarkable it is that Mahler would be so moved and understand so clearly that the love of God is the guiding force and destination of all creation. These ennobling thoughts are more than powerful, they are revelatory, and as the music slowly progresses, first in strings, then in winds, and finally with brass, there is no equivocation in their fulfillment. We end up where we always wanted to be—surrounded and guided by love and with God.

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25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
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28 Jazz Voices
29 Jazz Lab Bands
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9 November 2012 — Harris Fine Arts Center

Siuil

Mark Geslison, director

Donnybrook Fair, Leitrim Jig, Drowsy Maggie	Traditional Irish
Meitheamh	Traditional Irish
The Soldier's Song	Traditional Irish
The Skye Boat Song/Scottish Reel	Traditional Scottish Medley
Lark in the Morning	Scottish Highland Pipe Solo arr. Eric Abbott
Falling	Kate Rusby
The Curse Reversed	Hanneke Cassell

All songs arranged by Mark Geslison and members of Siuil (except where noted).

Eric Abbott, Sinead O'Flynn, Annie Sandholtz, Aaron Haines, Taylor Kraus, Caroline Kemper, Sarah Olsen, Victoria Wirthlin, Drew Sorber, Hannah Steffensen, Mark Stout, Caitlin Robbins

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Mark Geslison, director

Glory Bound	Traditional American Gospel
Bill's Reel	Bill Sprunger
I Don't Love Nobody	American Ragtime Tune
Nicaraguan	Nicaraguan Traditional
Come Thou Fount of Every Blessing	American hymn
Suzy	Caravan Palace
I'll Fly Away	Traditional American gospel
Highway Hornpipe	Mark Geslison
Orphan Girl	Traditional American

All songs arranged by Mark Geslison and members of Mountain Strings.

Lucy Tingey, Lauren Morris, Carria Ostler, Alina Geslison,
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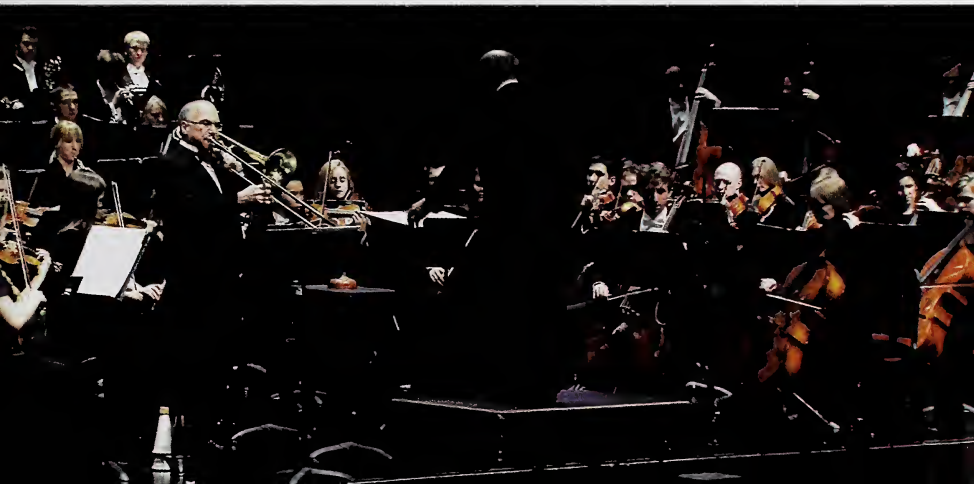

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There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

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The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

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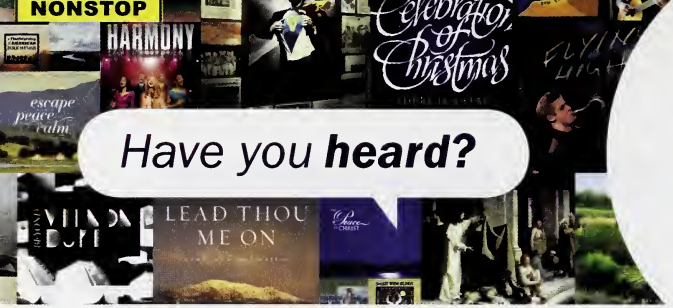
The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.



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BYU School of Music
Evening of Percussion
10 November 2012

de Jong Concert Hall
Harris Fine Arts Center

Percussion Ensemble

Ron Brough, director

Why Not? **Camillo, Eigenberg, Koski**
arr. Chris Brooks

Why Not? is the title track from Michel Camillo's first album recorded back in 1985 and demonstrates the fiery Caribbean jazz influence of this master pianist/composer.

Unseen Child **Bob Becker**

In this piece Takemitsu's original melody has been very freely altered, particularly its rhythm. The approach to harmony is also completely divorced from the pop-style chord progressions of the original song and is rigorously based on a system of four non-transposable nine tone scales that I have been using in my own compositions for the past ten years. The piece, written in March, 2002, is scored for glockenspiel, songbells, vibraphone, marimba and suspended cymbals.

Scherzo from Symphony No. 9 **Ludwig van Beethoven**
arr. Harold Farberman

Relatively few, and very basic, percussion instruments are employed in this transcription. In the original work instrumental color is subordinate to development and structure, and the percussion scoring faithfully reflects this fact. Here, once a percussion instrument has been assigned the material of a given instrument in the original scoring (e.g. xylophone for violin 1, or wood block for horn pedal), that representation remains constant throughout the entire section of the work, even though it might be felt that

the overall sound would be enhanced by the addition of a fresh percussion sonority. In this sense, the metallic instruments (glockenspiel, vibraphone, triangle, cymbal) are used in the section just before the recapitulation chiefly to clarify Beethoven's structure rather than as a purely coloristic device.

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Balinese Percussion Orchestra
Jeremy Grimshaw, director

The gamelan pieces on tonight's program represent three distinct time periods and styles of Balinese music: the ancient, the classic, and the contemporary.

Tinjo Katak **Traditional**
from the village of Batur

The first composition, *Tinjo Katak,* comes from the repertoire of the gamelan selonding, a type of ceremonial ensemble that was heard in Besakih, the home of Bali's oldest and most sacred temple, as early as 1000 years ago. In recent years this repertoire has enjoyed something of a resurgence among younger generations; in fact, Dr. Grimshaw learned this composition from Pande Ganha, a nineteen-year-old student at Bali's music conservatory.

Godeng Miring **Traditional**
from the Pagan Kelod, in Denpasar

Godeng Miring also comes from a tradition that has escaped near-extinction: the semar pegulingan repertoire of the Balinese palaces. This refined, elegant repertoire was developed in the courts of Bali's old pre-colonial royal families, and was nearly forgotten when many of the nobility were removed from power by the Dutch over a century ago. Dr. Grimshaw learned this piece from Pak Kadek Sumara, one of only a handful of teachers who still know this classic court repertoire.

Maya Beduah (2012) **Gavin Ryan (BYU class of 2011)**

The final piece, Maya Beduah, is an exciting new gamelan piece composed by Gavin Ryan, a recent BYU graduate and one of the founding members of Gamelan Bintang Wahyu. The piece follows a somewhat traditional form, with a cadenza-like introduction followed by three sections in a slow-fast-slow scheme. However, it alters that form by changing between melodic modes—a compositional device that contemporary Balinese composers began exploring only recently.

Our performances of Tinjo Katak and Godeing Miring were made possible with the help of a Kennedy Center International Research Grant, which allowed Dr. Grimshaw to study historical gamelan styles at Mekar Bhuana conservatory in the summer of 2012 under the direction of the conservatory's founder, Vaughn Hatch. Gavin Ryan's composition Maya Beduah was supported by a grant from BYU's Office of Research and Creative Activities.

Gamelan Bintang Wahyu

Preston Lewis, ensemble manager
Tanielle Alvarez, Michael Anderson, Michael Bahnmiller,
Morgan Davis, Dirk Elzinga, Michael Elzinga,
Kimberly Freeman, Harrison Heller, Cameron Beau Hilton,
Ryan King, Egha Kusima, Charisse Larsen, Josie Layton,
Myrna Layton, Heidi Reed, Christy Anne Ripa, Joel Roberts,
Nathan Thatcher, Taylor Thomas

Panoramic Steel

Ron Brough, director

Drive	Chris Tanner
Acadia Sunset	Gary Gibson
Yumbambe	Joe Loco Campos arr. Ron Brough
Play One for Keith	Andy Narell

Panoramic Steel

Kyle Wilson, Nathan Haines, Matt Stockton, Jason Cassel, Jordan Hope, Egha Kusuma, Jordan Nuttall, Dallin Burns, Caitlin Brady, Dave Hernandez, Christina Hurlbut, Aaron Hall, Connor Cunningham, Evan Nuttall, Mark Standring

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This musical event is the thirty-third performance sponsored by the BYU School of Music for the 2012–2013 season.

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14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

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School of Music

presents

Bryan Lew
Viola

in Senior Recital

Student of Claudine Bigelow

Assisted by
Sarah Inouye Mano, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
10 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite No. 2 for Solo Violoncello in D Minor, BWV 1008 — Johann Sebastian Bach
Transcribed for Viola by Simon Rowland-Jones — 1685–1750

- Prélude
- Allemande
- Courante
- Sarabande
- Minuet I & II
- Gigue

Cadenza for solo viola (1984) — Krzysztof Penderecki
b. 1933

Spiegel im Spiegel (1978) — Arvo Pärt
b. 1935

Sonata for Viola and Piano (1919) — Rebecca Clarke
1886–1979

- Impetuoso: Poco agitato
- Vivace
- Adagio - Allegro

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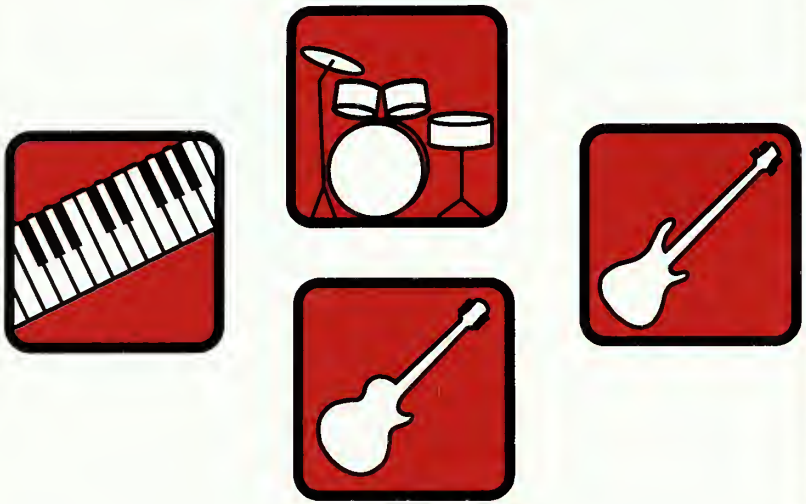

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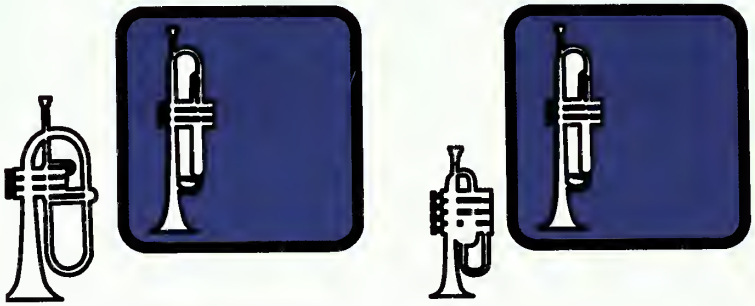

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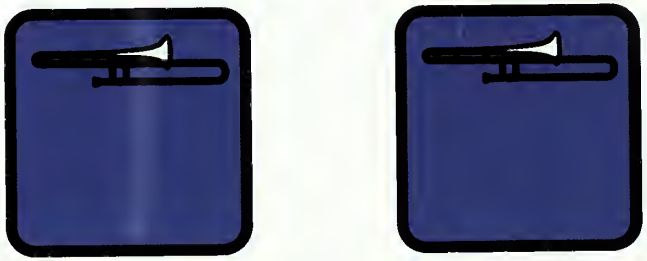

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alto and tenor saxaphone

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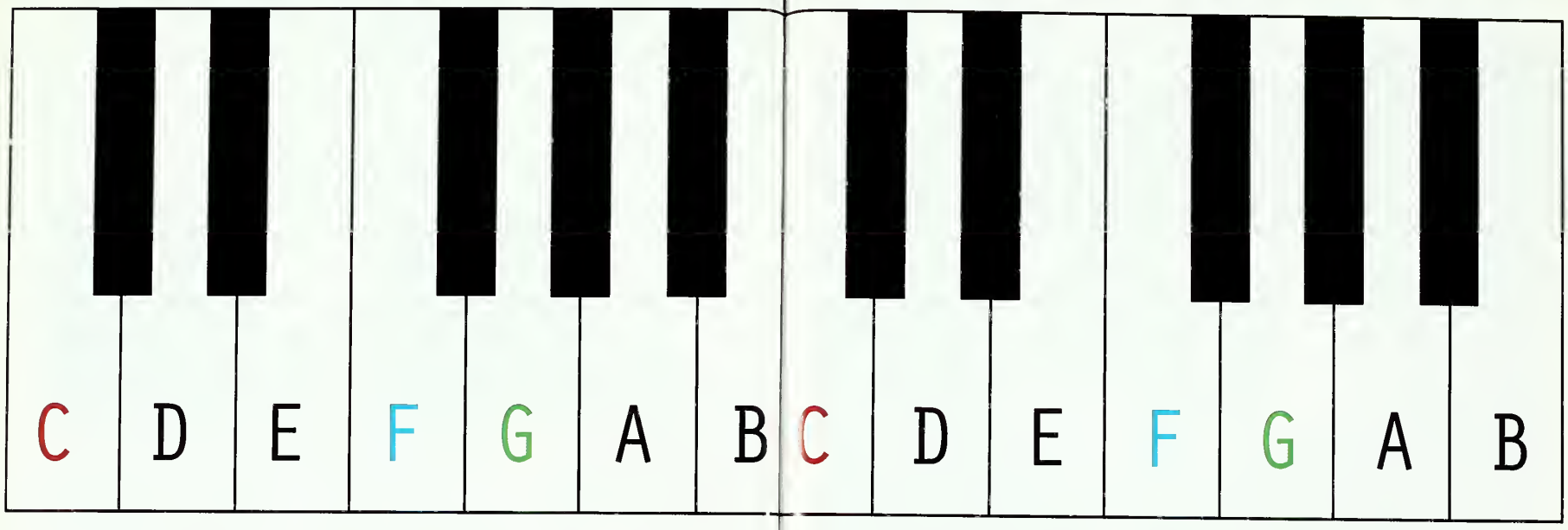


YOU CAN PLAY ALONG WITH THE BAND BY TAPPING THE NOTES ON THE PIANO ABOVE. MAYBE YOU CAN TRY THIS ON A REAL PIANO, TOO. HERE'S WHAT THEY ARE PLAYING:

start here!

C C C C C C C C C C C C C C C C

F F F F F F F F C C C C C C C C

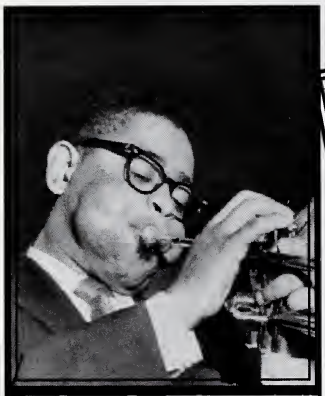
now here!

G G G G F F F F C C C C C C C C

almost done!

the end

JAZZ HALL OF FAME



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Instrument: Piano

Name: Boots Randolph
Instrument: Saxaphone

Name: Sigmund Romberg
Instrument: Piano

Name: Glenn Miller
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Name: Robert Johnson
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presents

Ryan McDaniel
Horn

in Junior Recital

Student of Laurence Lowe

Assisted by
Camille Balleza, *piano*

Rachel Ostler, *violin*
Jordan Hatch, *oboe*
Chelsea Hurst, *bassoon*
Elizabeth Blomquist, *flute*
Jarom Coleman, *clarinet*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
14 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

En Foret — Eugene Bozza, 1905–1991

Sonata for Horn and Piano — Ludwig Van Beethoven, 1770–1827

I. Allegro moderato
II. Poco Adagio, quasi Andante
III. Rondo. Allegro moderato

INTERMISSION

Adagio and Allegro for Horn and Piano — Robert Schumann, 1810–1856

Adagio
Allegro

Quintet — Henri Tomasi, 1901–1971

Canyon Winds

Horn Trio in E-flat Major — Johannes Brahms, 1833–1897

IV. Allegro con brio

Rachel Ostler, *violin*

BYUarts

This musical event is the 36th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Gerardo Garza-García
Bass Trombone

in Junior Recital

Student of Will Kimball

Assisted by
Christie Leyman, *piano*
Curtis Biggs, *tenor trombone*
Jillian Reisner, *tenor trombone*
Michael Skidmore, *tenor trombone*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
14 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Variations on Palestrina's *Dona Nobis Pacem* — David Fetter, b. 1938

Concerto for Bass Trombone and Orchestra — Thom Ritter George, b. 1942

Vier ernste Gesänge (Four Serious Songs) — Johannes Brahms, 1833–1897

Denn es gehet dem Menschen wie dem Vieh (For that which befalleth the sons of men)
Ich wandte mich, und sahe an (So I returned...)
O Tod, wie bitter bist du (O Death, how bitter is the remembrance of thee)
Wenn ich mit Menschen- und mit Engelszungen (Though I speak with the tongues of men and of angels)

INTERMISSION

Concerto for Double Bass and Orchestra — Antonio Capuzzi, 1755–1818
Transcribed for tuba by Phillip Catelinet
II. Andante
III. Rondo

New Orléans — Eugène Joseph Bozza, 1905–1991

'Round Midnight — Thelonious Monk, 1917–1982, arr. Slide Hampton

Curtis Biggs, Jillian Reisner, Michael Skidmore, *tenor trombones*

BYUarts This musical event is the 35th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Thompson
Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Jackie Biggs, *piano*
Larisa Spurlock, *soprano*

Required for the Bachelor of Arts Degree
with an Emphasis in Performance

5:30 p.m.
15 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Variations on Palestrina's *Dona Nobis Pacem* — David Fetter, b. 1938

Concerto for Bass Trombone and Orchestra — Thom Ritter George, b. 1942

Vier ernste Gesänge (Four Serious Songs) — Johannes Brahms, 1833–1897

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Transcribed for tuba by Phillip Catelinet
II. Andante
III. Rondo

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'Round Midnight — Thelonious Monk, 1917–1982, arr. Slide Hampton

Curtis Biggs, Jillian Reisner, Michael Skidmore, *tenor trombones*

BYUarts This musical event is the 35th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Thompson
Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Jackie Biggs, *piano*
Larisa Spurlock, *soprano*

Required for the Bachelor of Arts Degree
with an Emphasis in Performance

5:30 p.m.
15 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Georgian Dance — Sulkhan Tsintsadse, b. 1925

Villanelle — Paul Dukas, 1865–1935

Nocturno — Franz Strauss, 1822–1905

INTERMISSION

Sonata No. 2 for Horn, Soprano, and Piano — Laurence Lowe, b. 1956

- Allegro Moderato
- Aria, *Johnny Has Gone for a Soldier*
- Rondo

BYUarts This musical event is the 37th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
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presents

Opera Chorus

Mariah Wilson and Joseph Olson,
conductors and pianists

7:30 p.m.
15 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Brindisi, from *La Traviata* — Giuseppe Verdi 1813–1901

Dru Daniels, *soprano;* Jaime Erekson, *tenor*

The Anvil Chorus, from *Il Trovatore*

The Chorus of the Hebrew Slaves, from *Nabucco*

Cigarette Girl's Chorus and Habanera, from *Carmen* — Georges Bizet 1838–1875

Heather Foutz, *mezzo-soprano*

Polovetsian Dances, from *Prince Igor* — Alexander Borodin 1833–1887

Featuring members of the BYU International Folk Ensemble

BRIEF INTERMISSION

"The Last Time I Saw Rain," from *The Grapes of Wrath* — Ricky Ian Gordon
b. 1956

"Bess, You Is My Woman Now," from *Porgy and Bess* — George Gershwin
1898–1937

Melanie Merrill, *soprano;* Hunter Brown, *baritone*

"The Promise of Living," from *The Tender Land* — Aaron Copland
1900–1990

Karen Milne, *soprano*
Mary Hoskins, *soprano*
Steven Dugdale, *tenor*
Parker Hasler, *tenor*
Hunter Brown, *baritone*
Matthew Barry, *baritone*

BYUarts

This musical event is the forty-third performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU Opera Chorus
Mariah Wilson, conductor and pianist
Jospeh Olson, conductor and pianist

Clarissa Anderson
Rachael Anderton
Matthew John Barry
Michael Bascom
Hunter Brown
Aaron Clark
Aria Kay Clarkson
Dru Daniels
Stephen Dugdale
James Erekson
Dallin Hardy
Parker Hasler
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Hannah Johnson
Mary Jones
Kalie Martin
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Melanie Merrill
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Laura Petersen
Kelli Anne Ricks
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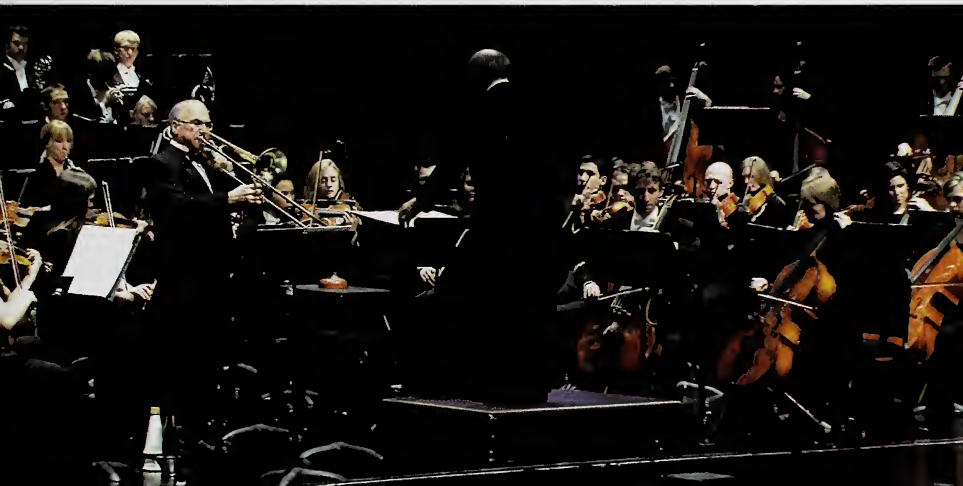
BYU SCHOOL OF MUSIC 2012



GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

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2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

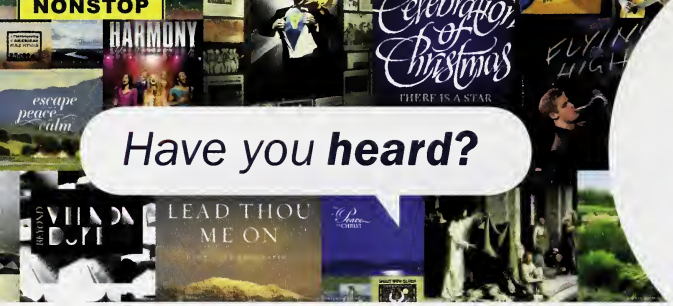
2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.



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BYU recordings can be found at Deseret Book, Seagull Book, BYU Bookstore, and your local LDS bookstore. Recordings are also found online at iTunes, Amazon.com, and BYUMusicStore.com.

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BYU School of Music
BYU Singers
Concert Choir

16–17 November 2012
de Jong Concert Hall
Harris Fine Arts Center

Songs of Birth and Rebirth

Concert Choir

concertchoir.byu.edu

Rosalind Hall, conductor
Leland Spindler and Denzil Kumar, assistant conductors

O Great Mystery
Songs of Nativity, Ancient and Modern

Ancient

Hodie Christus natus est — Gregorian Chant

Today Christ is born;
today the Savior has appeared;
today the Angels sing,
the Archangels rejoice;
today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

Psallite, unigenitum — Michael Praetorius
1571–1621

Sing to Christ the only begotten Son of God.
Sing to the Redeemer, our Lord,
the child lying in the manger.
A little child lies in the small crib;
All the lovely angels serve the child
and sing to him sweetly.
Sing and ring! Jesus, the child of God
and Mary's little son!
Our lovely little Jesus in the cradle,
surrounded by little oxen and sheep!

Michael Manwill, Nathan Egan, *trumpet*
Scott Boyce, Erick Pence, *trombone*

O magnum mysterium — Tomás Luis de Victoria 1548–1611

O great mystery and wondrous sacrament,
that animals should see the new-born Lord
lying in their manger!
Blessed is the Virgin whose womb was worthy
to bear the Lord Jesus Christ. Alleluia!
O Lord, I heard your oracle and I was afraid;
I considered your works,
and I trembled in the midst of the two animals.

Leland Spindler, *conductor*

Modern

Wither's Rocking Hymn — Ralph Vaughan Williams 1872–1958

Sam King, *guitar*
Solomon Rynolds & Stephanie Maynes, *cello*

Bethlehem Down — Peter Warlock 1894–1930

Serenity: O magnum mysterium — Ola Gjeilo b. 1978

Stephanie Maynes, *cello*

Estampie natalis — Vaclav Nelhybel 1919–1986

The boy is born in Bethelehem, Halleluia, rejoice Jerusalem
In joy of heart let us adore the newborn Christ with a new song.
The Son has assumed flesh—the virgin has conceived a Son
Here He lies in the manger—He rules without end.
With joy let us adore Christ with a new song. In joy of this birth,
Let us bless the Lord. Let the Holy Trinity be praised. Give thanks unto God.

Rachel Ostler, Mayu Greenhalgh, Erin Durham,
Sarah Abbott, John Leavitt, *violin*
Charles Driscoll, Sydney Howard, Ciara Johnson, *viola*
Stephanie Maynes, Quinn Boyack, Solomon Reynolds, *cello*
Kaia Wallin, *piccolo*
Sam King, Peter Bourgeois, Leyland Spindler, Jake Ballard,
Clayton Watts, Brian Dodge, *percussion*

Combined Choirs

Morning Has Broken — arr. Lloyd Larson

BYU Singers

singers.byu.edu

Ronald Staheli, conductor
Mariah Wilson and Patrick Tatman, *assistant conductors*

O Be Joyful! — Peter Aston, b. 1938

Arianne Sam, *piano*

Wisdom and Love

How Great the Wisdom and the Love — Thomas McIntyre, 1833–1914

Salvator mundi, Domine — John Sheppard, 1515–1560

Lord, Savior of the world, who has redeemed us today,
Protect us in this night and save us at any time.
Propitiously help us now and have mercy on us,
We entreat Thee, erase our crimes, lighten our darkness.
That sleep may not oppress our spirits, that the enemy may not creep upon us,
And, we pray, that our flesh will not be soiled with any stains.
We ask Thee, reformer of our senses, with our heartfelt prayers,
That with pure and chaste minds we may rise from our beds.
Glory be to God, the Father, and to His only Son,
With the Holy Spirit, now and forever. Amen.

O sapientia — Bob Chilcott, b. 1955

O wisdom, coming forth from the Most High,
Filling all creation and reigning to the ends of the earth:
Come and teach us the way of truth.

O Joy!

Kitty Brazelton
b. 1951

Have we forsaken sadness?
Obliterated madness of little things
To sing out?
O joy!
I cried unto God with my voice and He listened to me.
In the days of my trouble, I sought out the Lord.
My pain stretched into night and never ceased:
My soul refused to be comforted.
Then I remembered God and cried out loud:
I sang to myself and my spirit swooned.
My openings eyes were seized;
It was so overwhelming, I could not speak.

Mariah Wilson, *piano*

Always Singing

Dale Warland
b. 1932

Everyone Sang

Matthew Nielsen
b. 1984

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on—on—and out of sight.

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away... O, but Everyone
Was a bird; and the song was wordless; the singing will never be done.

—Siegfried Sassoon

Music of Heaven and Earth

How Beautiful upon the Mountain — Leroy J. Robertson
from *Oratorio from the Book of Mormon* — 1896–1971

Laudate pueri Dominum — Wolfgang Amadeus Mozart
1756–1791

O praise the Lord, ye children, praise the name of the Lord.
Blessed be the name of the Lordfrom hence forth now and forever.
From the rising of the sun even unto its setting,
the name of the Lord is praiseworthy.
The Lord is high above all nations, His glory is above the heavens.
Who is like the Lord our God, who dwells on high,
and yet He considers the lowly in heaven and on earth?
Lifting up the needy from the dust,
and raising the poor from the dungheap,
so that He may place him with the princes of people.
Who makes the sterile woman to dwell in her house,
the joyful mother of children.

Patrick Tatman, *conductor*

Voices of Earth — Mark Sirett
b. 1952

We have not heard the music of the spheres,
The song of star to star, but there are sounds
More deep than human joy and tears,
That Nature uses in her common rounds;
The fall of streams, the cry of winds that strain
The oak, the roaring of the sea's surge, might
Of thunder breaking afar off, or rain
That falls by minutes in the summer night.
These are the voices of earth's secret soul,
Uttering the mystery from which she came.
To him who hears them grief beyond control,
Or joy inscrutable without a name,
Wakes in his heart thoughts bedded there, impearled,
Before the birth and making of the world.

—Archibald Lampman

Mayu Greenhalgh, *violin*
Mariah Wilson, *piano*

Tune Thy Music to Thy Heart

Wayland Rogers
b. 1941

Tune thy music to thy heart;
Sing thy joy with thanks, and so thy sorrow.
Through devotion needs not art,
Sometime of the poor the rich may borrow.

Strive not yet for curious ways;
Concord pleaseth more the less 'tis strained.
Zeal affects not outward praise,
Only strives to show a love unfeigned.

Love can wondrous things effect,
Sweetest sacrifice all wrath appeasing.
Love the Highest doth respect,
Love alone to Him is ever pleasing.
—Thomas Campion

Yonder Come Day

arr. Craig Carnahan

BYUarts

This musical event is the forty-fifth performance sponsored by the BYU School of Music for the 2012–2013 season.

Concert Choir

Rosalind Hall, conductor

Soprano	Madison Bowman Shalia Butt Rachelle Elbert	Chelsey Fisher Sam Hill Caroline Madsen	Catherine Maynes Sarah McKneely Paige Petersen	Elizabeth Steele Alexandra Tanner
Soprano II	Hailey Bush Suzanna Davis	Jane Della Silva Camille Johnson	Alexa Petersen Shayann Scoresby	Christie Shill
Alto I	Kristen Bodine Maddy Davis Teresa Dickson Amanda Greer	Christa Huggard Sandra Kennelly Kerri Lawlor Rikki Moss	Cassie Pelton Louisa Priday Jessica Simmons	Allison Steenblik Kenzie Young
Alto II	Lindsey Blaser Jennifer Egan Tiffany Gale	Alejandra Gimenez Clara Johnson Jackie Martin	Kindal McGill Meilina Moore Michelle Pak	Jenica Sedgwick Nicole Vander Does Janine Yates
Tenor I	Stephen Cluff Denzil Kumar	Michael Manwill Anthony Miller	Isaac Miller David Stephenson	Clayton Watts
Tenor II	Garret Bassett Scott Boyce Danny Gray Dalan Guthrie	Quirl Hansen Madison Hurst Riley Pierce Jake Price	Solomon Reynolds Jeffrey Shirts Lee Spindler	Jonathan Thibaudeau Devan Weixler
Baritone	Jacob Ballard Michael Bascom Joel Castleton Nathan Chelius	Stephen Dugdale Nathan Egan Zane Harker Ben Kramer	Braden Nielson Eric Noyes Erick Pence Jared Pence	Mike Sandridge Cody Smith
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BYU Singers
Ronald Staheli, conductor

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Alto I	Heather Barton Hannah Johnson	Melanie Merrill Shannyn Palmer	Elise Read Karli West	Mariah Wilson
Alto II	Traci Brown Lauren Butler	Geneil Perkins Cassi Rindlisbacher	Arianne Sam	Ariana Viera
Tenor I	Benjamin Bird	Christopher Machado	Jacob Meldrum	Mason Neipp
Tenor II	Brandon Bastian Dane Erickson	Jonathan Litster	Abraham Myler	Brian Thacker
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CALANDER OF EVENTS

SEPTEMBER

14	Guest artist Artem Chirkov
14	8 Hands Percussion Quartet
19	Faculty artist Christian Smith
20	Ken Shifrin & Mike Hall
◇ 21 +	Choir Showcase
◇ 25	American Piano Quartet
◇ 26	Jazz Showcase
26	Guest artist Julia Heinen
◇ 27	Instrumental Showcase

OCTOBER

◇ 3	Beijing Dance Academy and BYU Philharmonic
◇ 4	Paul Taylor 2 Dance Company
4	Guest artist Frank Kowalsky
6	Faculty artist Jaren Hinckley
◇ 11 +	BYU Homecoming Spectacular
16	Group for New Music
16 +	OcTUBAfest
◇ 20 +	*Così fan tutte*
23	Faculty artist Christian Asplund
25	Deseret Piano Trio
27	Faculty artist Scott Holden
◇ 30	Symphonic Band

NOVEMBER

◇ 1	Tenebrae
1	Jazz Legacy Dixieland Band
◇ 2	Wind Symphony
◇ 3	Symphony Orchestra
◇ 6	Jazz Ensemble
7	Jazz Combo Night
7 +	Men's Chorus & Women's Chorus
8	Group for New Music: Student Edition
◇ 9	Folk Music Ensemble
◇ 9	BYU Philharmonic
10	Trombone Choir
◇ 10	Evening of Percussion
10	Family Matinee: Jazz Ensemble
◇ 13	Cougar Marching Band
◇ 14	Synthesis
◇ 15	Utah Symphony
16	Woodwind Chamber Night
◇ 16	BYU Singers & Concert Choir
27	Saxophone Chamber Night
◇ 27	University Orchestra & Strings
28	Debussy & Ravel Tribute
◇ 28	Jazz Voices
29	Jazz Lab Bands
30	Songwriters Showcase
30 +	Celebration of Christmas

DECEMBER

1	Tuba Christmas
1	Harp Ensemble
4	String Chamber Night
◇ 4	Wind Symphony & Symphonic Band
5	Flute Choir
◇ 5	Chamber Orchestra
6	Brass Chamber Night
◇ 6	University Chorale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Woodwind Chamber Night

Coached by
April Clayton
Christian Smith
Kirt Saville
Alyssa Morris

7:30 p.m.
16 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quintette — Henri Tomasi
1901–1971

Nocturne
Premiére Temps

Elizabeth Blomquist, *flute;* Jordan Hatch, *oboe*
Jarom Coleman, *clarinet;* Chelsea Hurst, *bassoon*
Ryan McDaniel, *horn*

Two Pieces — Gordon Jacob
1895–1984

Adagio doloroso
Allegro giocoso

Annah Boucher and Christian Tran, *oboe;*
Alex Hyde, *English horn*

Quintet No. 2 — David Maslanka
b. 1943

Amber Seeley, *flute;* Rachael Gubler, *oboe*
Hannah Bates, *clarinet;* Amanda Moreton, *bassoon*
Spencer Park, *horn*

Trio for Flute, Oboe, and Piano — Madeleine Dring
1923–1977

Allegro con brio
Andante semplice
Allegro giocoso

Chelsea Chen, *flute;* Camille Walker, *oboe*
Danai Sirrine, *piano*

Quintet in E-flat Major, op. 88, no. 2 — Anton Reicha
1770–1836

Finale

Wind Quintet No. 2 — Miguel del Aguila
b. 1957

In Heaven

Nicole Okeson, *flute;* Charlotte Heiner, *oboe*
Alex Crowley, *clarinet*; Liz Kuhn, *bassoon;*
Anna Lenhart, *horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lori Bikhazi

Mezzo-soprano

in Graduate Recital

Student of Darrell Babidge

Assisted by
Mariah Wilson, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

1:30 p.m.
17 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Where Shall I Fly, from *Hercules*

Angels Ever Bright and Fair, from *Theadora*

George Freiderc Handel
1685–1759

Und Gestern hat er mir Rosen gebracht

Am Fenster

Joseph Marx
1882–1964

Chanson Triste

Henri Duparc
1848–1933

Allez, laissez-moi seul, from *Cendrillon*

Jules Massenet
1842–1912

Tu n'es pas beau, from *La Périchole*

Jacques Offenbach
1819–1880

INTERMISSION

A Net of Fireflies	Vincent Persichetti 1915–1987
Four Magpies	
Noon	
The Carp	
Hypothesis	
Summer Grasses	
Beneath the Net	
Firefly	
After the Death of Her Small Son	
Dewdrop	
The Black Cat's Face	
Dream Beautiful, from *The Grapes of Wrath*	Ricky Ian Gordon b. 1956
Urlicht, from *Resurrection Symphony No. 2*	Gustav Mahler 1860–1911
Una Voce poco fa, from *Il Barbiere di Siviglia*	Gioachino Rossini 1792–1868

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- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

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BYUarts

This musical event is the 52th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alexandra Tanner

Soprano

Student of Ruth Christensen

Eric Noyes

Baritone

Student of Ruth Christensen

Michael Manwill

Tenor

Student of Michele Scott

in Sophomore Recital

Required for the Bachelor of Music Degree
with an Emphasis in Choral Music Education

Assisted by
Benjamin Walley, *piano*
Allison Steenblik, *voice*

3:30 p.m.
17 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fair Phyllis ◊	John Farmer ca. 1570–ca. 1601
The Silver Swan *	Orlando Gibbons 1583–1625
Mandoline *	Claude Debussy 1862–1918
Ideale *	F. Paolo Tosti 1846–1916
Les berceaux †	Gabriel Fauré 1845–1924
Traum durch die Dämmerung †	Richard Strauss 1864–1949
Сирень(Siren') †	Sergei Rachmaninoff 1873–1943
Ridente la calma ‡	Wolfgang Amadeus Mozart 1756–1791
Lachen und Weinen ‡	Franz Schubert 1797–1828
Schlagende Herzen ‡	Richard Strauss 1864–1949

INTERMISSION

Du bist wie eine Blume *	Franz Liszt 1811–1886
Se Florindo è fedele *	Alessandro Scarlatti 1659–1725
The Black Dress ‡	John Jacob Niles 1892–1980
L ' absent ‡	Charles Gounod 1818–1893
Per pietà, bell'idol mio †	Vincenzo Bellini 1801–1835
Three for Jack †	William Henry Squire 1871–1963
Create in Me ‡	Adolphus Hailstork b. 1941
On the Street Where You Live, from *My Fair Lady* *	Frederick Loewe 1901–1988
If I Sing, from *Closer than Ever* †	David Shire b. 1937
Ukrainian Bell Carol ◊	Mykola Leontovych 1877-1921

Michael Manwill *
Eric Noyes †
Alexandra Tanner ‡
Michael, Eric, Alexandra, and Allison Steenblik ◊

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BYUarts

This musical event is the 42nd performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jackie Biggs
Piano

in Senior Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
17 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Chaconne in G major HWV 435 — George Frideric Handel, 1685–1759

Variations, op. 41 — Nikolai Kapustin, b. 1937

Sonata No. 26 in E-flat major, op. 81a, "Les Adieux" — Ludwig Van Beethoven, 1770–1827

- Das Lebewohl. Adagio
- Abwesenheit. Adante espressivo
- Das Wiedersehen. Vivacissimamente

Sonata, op. 18 no. 3 — Bela Bartok, 1881–1945

Sonata in F-sharp minor, op. 11 — Robert Schumann, 1810–1856

- Introduzione. Un poco Adagio–Allegro vivace
- Aria
- Scherzo e Intermezzo. Allegrissimo–Lento
- Finale. Allegro un poco maestoso

BYUarts

This musical event is the 40th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rebecca Bahr
Clarinet

in Junior Recital

Student of Jaren Hinckley

Jacob Bahr
Tuba

in Junior Recital

Student of Steve Call

Assisted by
Jayne Galloway, *piano*
Hannah Bates, *clarinet*

Required for the Bachelor of Music Degree
with an Emphasis in Music Education

7:30 p.m.
17 November 2012
University Parkway Center
Brigham Young University

PROGRAM

Solo de Concours — Henri Rabaud, 1873–1949

The Jolly Farmer — Robert Schumann, 1810–1856, arr. William Bell

Colombian Dances — Mauricio Murcia Bedoya, b. 1976
- Natalia
- Sabroso

Hannah Bates, *clarinet*

INTERMISSION

Clarinet Sonata — Francis Poulenc, 1899–1963
- Allegro con fuoco

Introduction and Dance — J. E. Barat, 1882–1963

Sonata for Bassoon and Cello — Wolfgang Amadeus Mozart, 1756–1791
Transacribed for clarinet and tuba by Rebecca Bahr
- Andante
- Rondo - Allegro

BYUarts This musical event is the 41st performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kari Bitter
Violin

in Senior Recital

Student of Monte Belknap

Camille Belleza
Piano

Assisted by
Megumi Gass, *violin*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
17 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 5 "Spring" — Ludwig Van Beethoven, 1770–1827
- i. First Movement

Baal Schem Suite — Ernest Bloch, 1880–1959
- ii. Nigun

Concert Caprice on Norwegian Melodies for 2 Violins — Johan Halvorsen, 1864–1935

INTERMISSION

Partita III Gavotte en Rondeau — Johann Sebastian Bach, 1685–1750

Theme from "Schindler's List" — John Williams, b. 1932

Suite Italienne — Igor Stravinsky, 1882–1971
- i. Introduzione
- ii. Serenata
- iii. Tarantella
- iv. Gavotta
- v. Scherzino
- vi. Minuetto e Finale

BYUarts This musical event is the 39th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Spencer Jensen
Double Bass

in Junior Recital

Student of Eric Hansen

Assisted by
Camille Balleza, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
17 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Selections from Suite No. 1 for Solo Cello in G Major — Johann Sebastian Bach
Transcribed for double bass by Mark Bernat — 1685–1750

- Menuet I and II
- Courante
- Allemande
- Gigue

Concerto for Double Bass and Orchestra in E Major — Jan Baptiste Vanhal
1739–1813

- Allegro moderato
- Adagio
- Finale: Allegro moderato

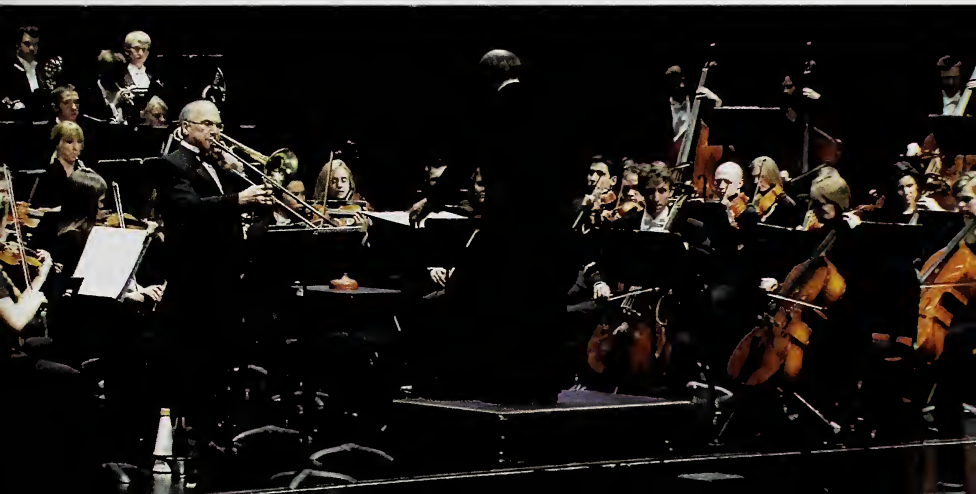
Kadenza — Teppo Hauta-Aho
b. 1941

Elegie, Op. 24 — Gabriel Faure
Transcribed for double bass by Jeff Bradetich — 1845–1924

Variations for One String on a theme, — Niccolo Paganini
from Rossini's *Moses in Egypt* — 1782–1840
Arranged and edited by Stuart Sankey

BYUarts This musical event is the 38th performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU SCHOOL OF MUSIC 2012



GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.

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BYU School of Music
University Strings
University Orchestra

27 November 2012
de Jong Concert Hall
Harris Fine Arts Center

University Strings

Denise Vallecillos, conductor
Laurisa Christofferson, conductor

Serenade for Strings — Pyotr Il'yich Tchaikovsky, 1840–1893

Andante non troppo—Allegro moderato
Valse: Moderato—Tempo di valse

Concerto for Two Violins in A Minor — Antonio Vivaldi, 1678–1741

Samantha Anderson and Megumi Gass, *violin*
Ty Turley-Trejo, *harpsichord*

Denisse Vallecillos, *conductor*

Romanian Folk Dances — Béla Bartók, 1881–1945

Laurisa Christofferson, *conductor*

University Orchestra

Dennise Vallecillos, conductor
Laurisa Christofferson, conductor

Hebrides Overture — Felix Meldelssohn, 1809–1847

Laurisa Christofferson, *conductor*

Symphony No. 5 — Ludwig van Beethoven, 1770–1827
- Scherzo. Allegro
- Allegro

Denisse Vallecillos, *conductor*

Raiders March, from *Raiders of the Lost Ark* — John Williams, b. 1932

Denisse Vallecillos, *conductor*

BYUarts

This musical event is the forty-sixth performance sponsored by the BYU School of Music for the 2012–2013 season.

Jniversity Strings

Denisse Vallecillos & Laurisa Christofferson, conductors

Violin I

Christine Isom
Aaron Price
Haven Kinard
Monika Johnson
Cassandra Carter
Nicala Wood
Matt Hubbard
Chris Bressler
Stephen Carlson
Dallas Stringham
Laura Nielsen
Delaney Smith
Andrew Bressler
Alex Bressler
Julia Barker

Violin II

Rachel Ishoy
Jennifer Kearl
Preston Arnold
Ashley Sego
Jessilyn Larsen
Julia Lee
Kelli Harline
Morgan Garlock
Brooke Jones
Courtney Kennard
Jesse Levitt
Eric Carlson
Juan Mijares
Spencer Plewe
Carina Itzel Leal
Rebecca Schenk

Viola

Samantha Rainsdon
Cameron Boynton
Benjamin Osborn
Emma Dallon
Rachel Stewart
Nicholas Whipple
Carrie Elwood
Collett Loosle
Ashley Galvez
Macey Bleazard

Cello

Maxwell Beers
Emma Lucy Pimentel
Shane Rarhle
Caleb Farley
Enoch Boekweg
William Palmer
Ashley Dyer
Courtney Britsch
Katherine Atwood
Monica Johnson

Bass

Sam Derby
Daniel Landry

University Orchestra

Denisse Vallecillos & Laurisa Christofferson, conductors

Violin I

Brooke Clason Smith
Melinda Murri
Mariah Kerr
Natassja Hill
Bradley Hansen
Carly Hansen
Matthew Wise
Mary Jane Lund
Kenny Hayes
Karalyn Crawford
Susanna Fullmer
Hailey Gardner
Britany Stokes
Rebecca Black
Sarah Markle
Megan Buckley
Mikelle Waite
Megan Weeks
Sarah Metzger
Catherine Ballard
Kelli Golden
Kaetlin Bracken
Tia Tuione

Violin II

Callie Shepherd
Michelle Morales
Kate Erickson
Robin Grigg
Laura Cragun
Rachel Turnbow
Rachel Suggs
Andrew Faas
Sara Myers
Michael Smith
Stephanie Francis
Melanie Grooms
Rebecca Jensen
Allison Smith
Erika Carter
Tanner Payne
Melanie Bruce
Eric Carlson
Melanie Bendixsen
Valene Barwick Wood
Trevor Barrus
Lauren Rea

Viola

Leia Miller
Cydnee Luke
Sierra Murri
Isaac Maucotel
Ashton Omdahl
Megan Parkinson
Sarah Perkins
Ben Williams
Bridgette Williams
Lisa Richards
Jessica Asplund
Joshua Mitchell
Reyna Rebeca Fajardo
Elizabeth Boekweg
Heather Willoughby
Allexis Done Herring

Cello

Brooke LeBaron
Emma Lucy Pimentel
Maren Davis
Caitlin Metzger
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Mariah Bunting
Derek Spilker
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Bass

Евгения Perelman
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Flute

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Oboe

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Robert Clawson

Clarinet

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Natalie Asay

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Anna Hart
Jacob Hall
Amber Holmes
Michael Murri

Trombone

Jillian Reisner*
Michael Skidmore*

Bass Trombone

Gerardo Garza*

Tuba

Zachary Wiggins

Percussion

Ashley N. Smith
Melissa Peterson
Sterling Hansen*

*volunteer BYU music majors

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SEPTEMBER

14 Guest artist Artem Chirkov
14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

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Clarinet

in Senior Recital

Student of Jaren Hinckley

Assisted by
Jackie Biggs, *piano*
Julia Parker, *violin*
Michelle Papenfuss, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
27 November 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Clarinet and Piano — Arnold Bax, 1883–1953
- Molto moderato

Trio for Clarinet, Violin, and Piano — Aram Khachaturian, 1903–1978
- Andante con dolore, con molto espressione
- Allegro
- Moderato

INTERMISSION

Preludes — Claude Debussy, 1862–1918
- La fille aux cheveaux de lin (Girl with the Flaxen Hair)
- Minstrels

Hommage a C. Debussy — Bela Kovacs, b. 1937

Concerto No. 2 for Clarinet and Orchestra in F Minor, op. 5 — Bernhard Crusell, 1775–1838
- II. Andante pstorale
- III. Rondo: Allegretto

BYUarts This musical event is the 55th performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU SCHOOL OF MUSIC 2012

GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.

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Merrill Bradshaw, composer
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David Brown, trumpet
Douglas Bush, organ
April Clayton, flute
Don Cook, carillon bells, organ
Robert Cundick, composer
Roger Drinkall, cello
Lawrence Green, classical guitar
Robin Hancock, piano
Michael Hicks, composer
Jaren Hinckley, clarinet
Scott Holden, piano
Will Kimball, trombone
Jay Lawrence, percussion
Steve Lindeman, piano
Laurence Lowe, french horn
Reid Nibley, piano
JoAnn Ottley, voice
Irene Peery-Fox, piano
Clayne Robison, vocal
David Sargent, composer
Jeffrey Shumway, piano
Ray Smith, saxophone

BYU recordings can be found at Deseret Book, Seagull Book, BYU Bookstore, and your local LDS bookstore. Recordings are also found online at iTunes, Amazon.com, and BYUMusicStore.com.

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YU School of Music

YU Voices & Jazz Voices

8 November 2012

Madsen Recital Hall

Harris Fine Arts Center

azz Voices

llen M. Matthews, conductor

Blues Walk	Clifford Brown arr. Allen M. Matthews
Singin' in the Rain	Herb Brown Arthur Freed arr. April Arabian-Tini
Softly, as in a Morning Sunrise	Sigmund Romberg Oscar Hammerstein II arr. Mark Denis
The Legacy	Alf Clausen Tommy Wolf
Charade	Henry Mancini arr. Randy Crenshaw

BYU Voices

Allen M. Matthews, conductor

God Bless The Child	Billie Holiday & Arthur Herzog Jr. arr. Christopher Marc
Blackbird	John Lennon & Paul McCartney arr. Gary Rosen
Come Sunday	Duke Ellington arr. Anders Endenroth
Dancing In the Moonlight	Sherman Kelley arr. BYU Voices
Sir Duke	Stevie Wonder arr. Eric Backman

Holiday music to be selected from the following:

Let It Snow	Sammy Cahn & Julie Styne arr. Darmon Meader
Winter Wonderland	Felix Bernard & Richard B. Smith arr. Mark Kibble and Cedric Dent

God Rest Ye Merry Gentlemen	English Carol arr. Derek Furch
Have Yourself a Merry Little Christmas	Hugh Martin & Ralph Blane arr. Darmon Meader
The Christmas Song Christmas Time Is Here	Mel Torme & Vince Guaraldi arr. Darmon Meader
O Come All Ye Faithful	John Francis Wade arr. Cedric Dent
Silent Night For All the World	Franz Gruber & Joseph Mohr arr. Pepper Choplin

BYUarts

This musical event is the forty-seventh performance sponsored by the BYU School of Music for the 2012–2013 season.

Jazz Voices

Soprano
Kennedy Wilkes
Camille Whitaker
Sarah Oldham
Lizzy Wallin

Alto
Mary Perry
Shalae Ryder
Rebecca Rose

Tenor
Jon Juretich
Spencer Hirschi
Travis, Hancock

Bass
Craig O. Smith
Robert Naylor
Tanner Linton

BYU Voices

Soprano
Caroline Erasmus
Chelsea Quinn

Alto
Camille Johnson

Tenor
Eric Backman

Bass
Dallin Shaner
Kevin Boyce

Combo

Piano
Jordan Kamalu

Bass
Rob Qualls

Drums
Josh Eastman

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CALANDER OF EVENTS

SEPTEMBER

14 Guest artist Artem Chirkov
14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

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BRIGHAM YOUNG UNIVERSITY
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presents

Debussy and Ravel: An Anniversary Concert

Commemorating the 150th anniversary of Debussy's birth and the 75th anniversary of Ravel's death.

6:00 p.m.
28 November 2012
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Children's Corner — Claude Debussy, 1862–1918
- Jimbo's Lullaby
- The Little Shepherd

Estampes
- Jardins sous la pluie

Les Soirs illuminés par l'ardeur du charbon

Scott Holden, *piano faculty*

L'isle joyeuse

Abraham Wilson

Pour le piano suite
- Prelude

Margaret Willden

- Sarabande

Kieren Smith

Masques

Nathan Thatcher

Mazurka

Miriam Burton

Beau Soir — arr. Heifetz

Mariel Contreras, *violin*
Desireé González, *piano*

Jeaux d'eau — Maurice Ravel 1875–1937

Kerri Lawlor

Menuet Antique

Kendra Sherman

Le Tombeau de Couperin

Prelude

Forlane

Lue Tobler

Menuet sur le nom d'Haydn

Pavane pour une infante defunte

Michelle Papenfuss

Ma mère l'oye

Michelle Papenfuss and Aly Keller

Preludes, Book I — Claude Debussy

Danseuses de Delphes

Voiles

Le vent dans la plaine

Karstin Lake

Les sons et les parfums tournent dans l'air du soir

Christeen Collins

Les collines d'Anacapri

Joel Castleton

Preludes, Book II (1912–1913)

Bruyères

General Lavine eccentric

Feux d'artifice

Yurika Taura

La terrasse des audiences du clair de lune

Joel Castleton

Sonata for Violin and Piano in G Minor

Annie Bennion, *violin*
Erica Bennion, *piano*

Sonatine — Maurice Ravel

Sarah Messina

Miroirs

Une barque sur l'ocean

Kiersten Favero

La vallée des cloches

Tess Shaw

A la maniere de Borodine

Danai Sirrine

Images, Set I — Claude Debussy

Reflets dans l'eau

Haley Gammon

Images, Set II (1907)

Cloches à travers les feuilles

Lindsay Bastian

Romance
Beau soir
Mandoline

Chalise Watson, *soprano*
Camille Balleza, *piano*

La Valse — Maurice Ravel

Tiffany Delgado
Hilary Heideman

BYUarts

This musical event is the fifty-first performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kathryn Jensen
Violin

in Graduate Recital

Student of Alexander Woods

Assisted by

Joseph Olson, *piano and harpsichord*

Required for the Master of Music Degree
with an Emphasis in Performance

1:30 p.m.
1 December 2012
Gordon B. Hinckley Center
Brigham Young University

PROGRAM

Partita No. 2 for unaccompanied violin in D Minor, BWV 1004

Johann Sebastian Bach
1685–1750

- Allemanda
- Corrente
- Sarabande
- Giga
- Ciaccona

Sonata Quarta in D major, from *Sonatae unarum fidium seu a violino solo (1664)*

Johann Heinrich Schmelzer
ca. 1620–1680

INTERMISSION

night flocks of angels trumpet

Jospeh Sowa
b. 1984

Sonata no. 1 in A Minor, op. 105

Robert Schumann
1810–1856

I. Mit leidenschaftlichem Ausdruck
II. Allegretto
III. Lebhaft

BYUarts This musical event is the 57th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Harp Solo and Ensemble Concert

Anamae Anderson, *Harp Ensemble director*
Tess Epperson, *harp instructor*

7:00 p.m.
1 December 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Impromptu pour la harpe, op. 86 — Gabriel Fauré, 1845–1924

Caroline Hales

Sonata in A Major, K113 — Domenico Scarlatti, 1685–1757, ed. Susan McDonald/Linda Wood Rollo

Camille Anderson

Romanian Rhapsody, no. 1 — George Enescu, 1881–1955, arr. Stanley Chaloupka

Caroline Hales and Eliza Weed

Habañera, from *Carmen* — Georges Bizet, 1838–1875, arr. Robert Swain

Lynzi Bryant, Alexis Clukey, Emily Ostler, Tori Crane

Chanson bohème, from *Carmen* — Georges Bizet, arr. Sandrine Luzignant

Ellen Lewis, Sarah Livingston, Tessa Sheffield, Sarah Shepherd

Contemplation pour harpe — Henriette Renié, 1875–1956

Jane Owen

Prelude, op. 12, no. 7 — Sergei Prokofiev, 1891–1953, ed. Vera Dulova

Eliza Weed

Concerto for Harp and Orchestra, op. 74 — Reinhold Glière, 1875–1956, ed. Ksenia Erdeli

Allegro moderato

Annie Clark Astle, *harp*
Elna Clark, *piano*

Christmas Favorites Medley — arr. BYU Harp Ensemble

Lynzi Bryant, Alexis Clukey, Emily Ostler, Tori Crane

Basque Carol and God Rest Ye, Merry Gentlemen — Traditional, arr. BYU Harp Ensemble

Ellen Lewis, Sarah Livingston, Tessa Sheffield, Sarah Shepherd

BYU SCHOOL OF MUSIC 2012

GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.

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Merrill Bradshaw, composer
Ron Brough, percussion
David Brown, trumpet
Douglas Bush, organ
April Clayton, flute
Don Cook, carillon bells, organ
Robert Cundick, composer
Roger Drinkall, cello
Lawrence Green, classical guitar
Robin Hancock, piano
Michael Hicks, composer
Jaren Hinckley, clarinet
Scott Holden, piano
Will Kimball, trombone
Jay Lawrence, percussion
Steve Lindeman, piano
Laurence Lowe, french horn
Reid Nibley, piano
JoAnn Ottley, voice
Irene Peery-Fox, piano
Clayne Robison, vocal
David Sargent, composer
Jeffrey Shumway, piano
Ray Smith, saxophone

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BYU School of Music
Symphonic Band
Wind Symphony

4 December 2012
de Jong Concert Hall
Harris Fine Arts Center

Symphonic Band
Kirt Saville, conductor

To Awaken a Sleeping Giant
Fanfare for Concert Band
David Lovrien
b. 1963

Irish Tune from County Dairy
Percy Grainger
1882–1961
ed. R. Mark Rogers

Free Running
Robert Buckley
b. 1950

Russian Christmas Music
Alfred Reed
1921–2005

INTERMISSION

Wind Symphony

Donald Peterson, conductor

Frenergy — John Estacio
Transcribed by Fraser Linklater — b. 1966

Danzon no. 2 — Arturo Márquez
Transcribed by Oliver Nickel — b. 1950

Second Symphony — Félix-Alexandre Fuilman
Introduction et Allegro risoluto — 1837–1911
arr. Carl Stephen Hammer

Zachary Zwahlen, *organ soloist*

Minor Alterations — David Lovrien

BYUarts

This musical event is the twenty-fourth performance sponsored by the BYU School of Music for the 2012–2013 season.

Symphonic Band
Kirt Saville, conductor

Flute
Kate Cutchins*
Momo Athay
Paige Kimball
Cecily Wilson
Michelle Norr
Kristen Blackham

Piccolo
Kimberlynne Hill

Oboe
Brent Duford*
Anna Boucher
Carissa Earl
Laura Dawn Heiner

English Horn
Anna Boucher

E-flat Clarinet
Joelle Lieberman

Clarinet
Rebecca Bahr*
Laura Barnett
Joelle Lieberman
Ben Major
Leslie Stokes
Bonnie Reid
Maxwell Clemens
Jamie Kim
Carolyn Malone
Eric Corpuz
Marianne Fletcher
Brianna Jones
Benjamin Nichols

Bass Clarinet
Clinton Purser

Bassoon
Megan Miller

Alto Saxophone
Deborah Brady*
Emily Brown
Brenton Jackson
Jessica Lander

Tenor Saxophone
Henrik Osthed
Colton Hanks

Baritone Saxophone
Rachel Egan

Horn
Amanda Berg*
Kim Anderson
Rosemary Merrill
Jeremy Wells
Andrew Gibbon
Emily Bix

Trumpet
Andrew Dimmick*
Melissa Mendenhall
Nicholas McKibben
Nick Wasley
Kody Euteneier
Ashley Taylor
MacKinley Wright
Kacy Murray

Trombone
Matthew Schooff*
Malika Johnson
David Allen
Taylor Ashcraft
Adam Quinn
Bethany Barlow
Daniel Schindler
Caleb Cuzner

Bass Trombone
Preston Judd

Euphonium
Alex Haag*
Nathaniel Maxwell
Jarred Kearnes
Pearce Nitta

Tuba
Spencer Wolverton*
Pepin Klinger
Nick Ray

Percussion
Dallin Burns*
Jamison Orton
Jeffrey Nybo
Devin Fults
Joseph Davies

String Bass
Zoe Jorgenson

***principal**

Wind Symphony
Donald Peterson, conductor

Flute
Nicholas Grasley*
Sarah Clark
Victoria Wirthlin

Piccolo
Kaia Wallin

Oboe
Charlotte Heiner*
Rebecca Devonas

English Horn
Alex Hyde

E-flat Clarinet
Catelyn Gentry

Clarinet
Sarah Ruben*
Laurisa Christofferson
Catelyn Gentry
James Fletcher
Tucker Smith
Spencer Danielson
Haylie Lund
Dylan Young
Jessica Burgener

Bass Clarinet
Ben McQuay*
Chris Flinders

Contrabass Clarinet
Lucas Deal

Bassoon
Mei Mei Cook*
Ethan Welch

Alto Saxophone
Jeremy Ryan*
Brittney Theurer

Tenor Saxophone
Myles Lawrence

Baritone Saxophone
Justin Hammer

Horn
Ryan McDaniel*
Brianna Nay
Jared Oliphant
Nathan Cordner
Emilia Williams

Trumpet
Ali Atkinson*
Austin Benesh
Kris Anderson
Isaac Healey
Austie Robinson
Rachel Havens

Trombone
Lyman McBride*
Jill Reisner
Marcus Anderson

Bass Trombone
Richard Lyman

Euphonium
David Larson*
Tamra Palmer

Tuba
Matt McDowell*
Jacob Bahr

Percussion
Ian Marshall*
Jesse Quebbeman-Turley
Egha Kusuma
David Montgomery
Christina Hurlbut
Patrick Glenn

String Bass
Anisha Hill

Harp
Annie Astle

Piano
Jackie Biggs

***principal**

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William & Helen Call
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Windsor Development
Woodbury Group
Zachary B. Poulter

CALANDER OF EVENTS

SEPTEMBER

14 Guest artist Artem Chirkov
14 8 Hands Percussion Quartet
19 Faculty artist Christian Smith
20 Ken Shifrin & Mike Hall
21 + Choir Showcase
25 American Piano Quartet
26 Jazz Showcase
26 Guest artist Julia Heinen
27 Instrumental Showcase

OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

John Shumway
Piano

in Senior Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
4 December 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in C# Major from WTC Book I — Johann Sebastian Bach, 1685–1750

Sonata in A Major, D. 664 — Franz Schubert, 1797–1828
- Allegro moderato
- Andante
- Allegro

Polonaise in A-flat Major, op. 53 — Frederic Chopin, 1810–1849

Piano Sonata No. 1, op. 22 — Alberto Ginastera, 1916–1983
- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

BYUarts This musical event is the 59th performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU School of Music
Chamber Orchestra
5 December 2012

de Jong Concert Hall
Harris Fine Arts Center

Chamber Orchestra

Kory Katseanes, conductor

Concerto a Due Cori, no. 2 in F Major — George Friderich Handel, 1685–1759
- Pomposo
- Allegro
- A tempo giusto
- Largo
- Allegro ma non troppo
- A tempo ordinario

Tableaux de Provence — Paule Maurice, 1910–1967
- Farandoles des jeunes filles
- Chanson pour ma mie
- La Bohémienne
- De Alyscamps, l'ame soupier
- Le Cabridan

Jory Woodis, *saxophone*

INTERMISSION

Symphony no 83, in G Minor, La Poule — Franz Joseph Haydn, 1732–1809
- Allegro spiritoso
- Andante
- Meneut: Allegro
- Finale: Vivace

Chamber Orchestra
Kory Katseanes, conductor

Violin I
Rachel Ostler
Sarah Abbott
Mayu Greenhalgh
Sara Bauman
Lauren Avondet
Paige Wagner
Rebekah Willey

Violin II
Erin Durham
Kirsten Skabelund
Elizabeth Van de Graff
Kari Bitter
William Vernon
Annie Bennion
Michele Gardiner
Jenny Jones

Viola
Bryan Lew
Caryn Jackson
Charlie Driscoll
Zach Hansen
Annisija Hunter
Sydney Howard

Cello
Stephanie Maynes
Christina Seymour
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Chelsea Hurst

Horn
Corinne Cook*
Danielle Thompson*
Anna Lenhart
Spencer Park

Trumpet
Joshua Coffey
Noelle Reid

Percussion
Jordan Nuttall
Nathan Haines

*co-principal

BYUarts

This musical event is the fifty-fourth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Tiffany Delgado
Piano

in Graduate Recital

Student of Irene Peery-Fox

Required for the Master of Music Degree
with an Emphasis in Performance

Hilary Heideman
Piano

in Senior Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
5 December 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite no. 2, op. 17 *+ — Sergei Rachmaninoff 1873–1943
- Introduction
- Waltz
- Romance
- Tarantella

Six Grand Etudes after Paganini No. 3 "La Campenella" * — Franz Liszt 1811–1886

Lebenssturme, D. 947 *+ — Franz Schubert 1797–1828

Études-Tableaux in D minor, op. 33, no. 5 + — Sergei Rachmaninoff 1873–1943

Études in D minor, op. 2, no. 1 + — Sergei Prokofiev 1891–1953

La Valse *+ — Maurice Ravel 1875–1937

Variations on a Theme by Paganini *+ — Witold Lutoslawski 1913–1994

* Hilary Heideman
+ Tiffany Delgado

BYUarts This musical event is the 65th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Noelle Reid
Trumpet

in Senior Recital

Student of David Brown

Assisted by
Jackie Bodily, *piano*
McKay Heaton, *trombone*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
5 December 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Caprice	Joseph Turrin b. 1947
Concerto Allegro Largo Vivace	J. B. G. Neruda ca. 1708–1780
Boutade	Pierre Gabaye 1930–2000

INTERMISSION

Concert-Poeme Allegro drammatico Molto sostenuto Allegro vivace	Sergei Vasilenko 1872–1957
Cousins	H. L. Clarke 1877–1957

BYUarts This musical event is the 66th performance sponsored by the BYU School of Music for the 2012–2013 season.

BYU SCHOOL OF MUSIC 2012

GREETINGS

WELCOME BYU MUSIC PATRONS!

Did you know that you play a fundamental role in this concert? Making music is a collaboration that requires composers, conductors, performers, and listeners. Our students love to play for you because your listening elevates their performance. We believe you will discover truths embedded in this music—truths that soften hearts, lift spirits, and civilize society. Plato taught that beauty leads us to truth. After the concert, reflect on the experience and ask yourself: "Did I just come face-to-face with truth?"

There is a hidden treasure housed in the School of Music that fosters musical truths. In 1983, Milton and Gloria Barlow generously established the Barlow Endowment for Music Composition at Brigham Young University. Designed to promote excellence in music composition, the Endowment has since awarded thousands of dollars in commissions to composers worldwide. The "Barlow" also supports LDS composers and BYU composition students.

Look at the picture on the cover of this program. The soloist is Joe Alessi, principal trombonist with the New York Philharmonic, and arguably the best trombonist in the world. Why is a world-class brass player performing with Brigham Young University's Philharmonic? Mr. Alessi knows of the prestige of the Barlow Endowment and the excellence of BYU's School of Music. So he wholeheartedly agreed to come and premiere the 2009 Barlow Prize for a new trombone concerto, written by British composer Benjamin Ellin. What a blessing the Endowment provides Brigham Young University!

We hope you will enjoy the concert. We love to hear from our patrons, and welcome your comments. And now, on with the show.

Cheers,

Thomas L. Durham
Associate Director, School of Music
Executive Director, Barlow Endowment

2012 MILTON A. BARLOW SCHOLARSHIP WINNER

The Milton A. Barlow Scholarship, established in 2011, is an honor offered to a student in the music composition program at Brigham Young University who has met standards of academic excellence, hard work, and citizenship. The recipient of this scholarship is granted full-tuition for the following academic year.

The recipient of the Milton A. Barlow Scholarship for 2012 is senior, Katherine Adams.

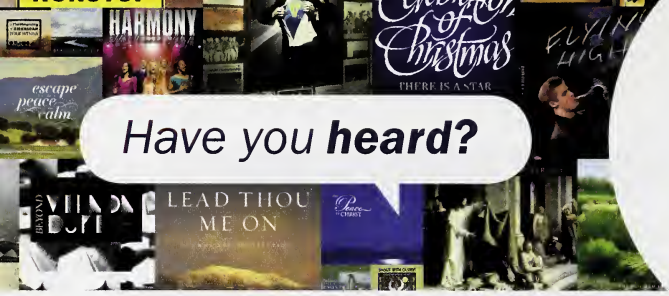
2012 BARLOW STUDENT COMPOSITION AWARD WINNER

The Barlow Student Composition Award, established in 2011, is presented to one of the most outstanding students in the music composition program at Brigham Young University. The recipient of this prestigious award receives a $500 cash award toward a commission to write a new work for one of the university's premiere performing ensembles.

The recipient of the Barlow Student Composition Award for 2012 is master's student, Emily Lawlor. This year the commission will go toward a new piece for the BYU Wind Symphony. The symphony will premiere the composition in one of their evening concerts in Winter Semester 2013.

BARLOW PRIZE WINNER

The Barlow Endowment for Music Composition at Brigham Young University takes pleasure in announcing commission winners for 2012. After reviewing 266 composer applications from several countries worldwide, the judging panel awarded Forrest Pierce of Lawrence, Kansas, the $12,000 Barlow Prize to compose a major new work for a capella choir.



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Jay Lawrence, percussion
Steve Lindeman, piano
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BYU School of Music

University Chorale
6 December 2012

de Jong Concert Hall
Harris Fine Arts Center

University Chorale: Day Section

Mariah Wilson and Patrick Tatman, conductors
Abraham Wilson, piano

In Praise

Alleluia — Philip Hayes, 1738–1797

Cantate Domino — Giuseppe Pitoni, 1657–1743

O sing unto the Lord a new song:
let the congregation of saints praise him.
Let Israel rejoice in him that made him:
and let the children of Sion be joyful in their King.

The Cold of Winter

Blow, Blow Thou Winter Wind — John Rutter, b. 1945

See, We Assemble (Shivering Chorus)
from *King Arthur* — Henry Purcell, 1659–1695

In the Bleak Mid-winter — Gustav Holst
1874–1934

Sharlee Olson, *violin I*
Timothy McMurray, *violin II*
Jeff Smith, *viola*
Dallin Peacock, *cello*

Of Roses

En une seule fleur — Morten Lauridsen
b. 1943

It is we, perhaps, who proposed that you replenish your bloom.
Enchanted by this charade, your abundance dared.
You were rich enough to fulfill yourself a hundred times over
in a single flower; such is the state of one who loves…

But you never did think otherwise.

Erev Shel Shoshanim — Jack Klebanow
b. 1957

It is an evening of roses
Let us go out to the garden
Myrrh, Spices, and Frankincense
Are as a carpet under your feet
Night falls slowly
And a wind of roses blows
Let me whisper a song for you slowly
A tune of love
Dawn and the dove coos
Your hair is full of dewdrops
Your lips are as roses unto the morning
I will pick them for myself

Eternal Rose — David Lantz III
b. 1956

African Celebrations

Amani — Audrey Snyder, b. 1961

Peace.
We are singing our song.
This is our song of peace.

Cameron Raps, Lucy Lybbert, *soloists*
Jessica Amidan, Jeremy Moore, Joshua Frei,
Carina Houseman, *percussionists*

Noel — Brad Holmes, b. 1956

Noel! Noel! Jesus has come to live with us.
If you want to know the Child,
you have to come kneel.

Johnfredy Loaiza, Jacob Wright, *soloists*
Joshua Frei, Talon Hicken, Peter Mortensen, *percussion*

University Chorale: Evening Section

Paul Broomhead, conductor

Joy to the World — Traditional Carol, arr. Michael Culloton

Camille Balleza, *flute*

To Him We Sing — Robert Young, b. 1923

O Come, All Ye Faithful — Traditional Carol, arr. Mack Wilberg

Matthew Beesley, *organ*

Order My Steps — Jack Shrader, b. 1942

Zachary Wiggins, *piano*

Rejoice! — Jeffrey L. Ames, b. 1969

Zachary Wiggins, *piano*

People, Look East — Drew Collins, b. 1975

Nicole Nielsen, *piano*

El Desembre Congelat — Catalan Carol, arr. Robert Sieving

Frozen, dim December retreats.
The whole world marvels at April, crowned by flowers,
When in a garden of love a divine flower is born
From a beautiful rose, fruitful and virginal.

Our first father [Adam] brought on the night
Which darkens everyone's sight.
But at midnight, the risen sun shines—
Announcing a beautiful dawn, delighting the sky.

The month of May has blossomed, not yet in full flower.
A white and shining lily, of such rare fragrance
That from Orient to Occident all can breathe in
All its sweetness and scent with blessedness

—Andy Behrens

Juliana Bullen, *piano*
Camille Balleza, *flute*

BYUarts

This musical event is the sixty-third performance sponsored by the BYU School of Music for the 2012–2013 season.

THANK YOU

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OCTOBER

3 Beijing Dance Academy and BYU Philharmonic
4 Paul Taylor 2 Dance Company
4 Guest artist Frank Kowalsky
6 Faculty artist Jaren Hinckley
11 + BYU Homecoming Spectacular
16 Group for New Music
16 + OcTUBAfest
20 + *Così fan tutte*
23 Faculty artist Christian Asplund
25 Deseret Piano Trio
27 Faculty artist Scott Holden
30 Symphonic Band

NOVEMBER

1 Tenebrae
1 Jazz Legacy Dixieland Band
2 Wind Symphony
3 Symphony Orchestra
6 Jazz Ensemble
7 Jazz Combo Night
7 + Men's Chorus & Women's Chorus
8 Group for New Music: Student Edition
9 Folk Music Ensemble
9 BYU Philharmonic
10 Trombone Choir
10 Evening of Percussion
10 Family Matinee: Jazz Ensemble
13 Cougar Marching Band
14 Synthesis
15 Utah Symphony
16 Woodwind Chamber Night
16 BYU Singers & Concert Choir
27 Saxophone Chamber Night
27 University Orchestra & Strings
28 Debussy & Ravel Tribute
28 Jazz Voices
29 Jazz Lab Bands
30 Songwriters Showcase
30 + Celebration of Christmas

DECEMBER

1 Tuba Christmas
1 Harp Ensemble
4 String Chamber Night
4 Wind Symphony & Symphonic Band
5 Flute Choir
5 Chamber Orchestra
6 Brass Chamber Night
6 University Chorale

+ Multiple performances
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Samantha Anderson
Violin

in Sophomore Recital

Student of Alexander Woods

Assisted by
Jed Moss, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
6 December 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 2 in A Minor — Johann Sebastian Bach, 1685–1750
- Andante
- Allegro

Sonata No. 2 in A Major — Johannes Brahms, 1833–1897
- Allegro amabile
- Andante tranquillo-Vivace-Andante-Vivace di pou-Andante-Vivace
- Allegretto grazioso (quasi andante)

INTERMISSION

Romance in F minor, op. 11 — Antonin Dvorak, 1841–1904

Recitative and Scherzo, op. 6 — Fritz Kreisler, 1875–1962

BYUarts This musical event is the 67th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brass Chamber Night

Coached by

Will Kimball
David Brown
Kirt Saville
Steve Call

7:30 p.m.
6 December 2012
Room 313
University Parkway Center

PROGRAM

Somewhere Over the Rainbow — Harold Arlen
arr. Robert Elkjer

March to the Scaffold — Hector Berlioz
arr. Garrett Breeze

Ave Maria — Franz Biebl
Transcribed by Mark Manduca

A Night in Tunisia — Dizzy Gillespie
arr. Robert Elkjer

Curtis Biggs, *guest conductor*

The Hex Files — James Kazik

BYU Trombone Choir
Dr. Will Kimball, *director*

David Allen
Marcus Anderson
Bethany Barlow
Curtis Biggs
Caleb Cuzner
McKay Heaton
Court Mackie
Lyman McBride
Jill Reisner
Matthew Schooff
Michael Skidmore
Richard Williams
Austin Bushman, *bass*
Gerardo Garza, *bass*
Preston Judd, *bass*
Richard Lyman, *bass*
Michael Thornton, *bass*

Seventeen Come Sunday — Raph Vaughan-Williams
arr. Mike Forbes

BYU Tuba-Euphonium Ensemble
Tamra Palmer and Jacob Bahr, *euphonium*
Pepin Klinger and Nick Ray, *tuba*

Four Outings for Brass Quintet — Andre Previn
- Moderato, with energy
- Blues Tempo
- Slowly
- Vivace

Josh Coffey and Ali Atkinson, *trumpet*
Corrine Cook, *horn*
Lyman McBride, *trombone*
Matt McDowell, *tuba*

Processional — Michael Praetorius
arr. Dave Nikkel

2 Duos for Horn and Euphonium — Verne Reynolds
- Dialogue
- Epilogue

La Sicilienne — Anonymous
arr. Dave Nikkel

Christian Mealey, *horn*
Rachel Crawford, *euphonium*

A Fugue — Giovanni Dettori
arr. Kendall Prinz

Pop Suite: Rag — Arthur Frackenpohl

William Tell Overture — Gioacchino Rossini
arr. Arthur Frackenpohl

Noelle Reid and Ali Atkinson, *trumpet*
Corinne Cook, *horn*
Michael Skidmore, *trombone*
Austin Bushman, *bass trombone*

Canzona noni toni a 12 — Giovanni Gabrieli
arr. David Brown

Heilig, Heilig, Ist Gott — Felix Mendelssohn
arr. David Brown

Infinite Ascent — Erik Morales

BYU Trumpet Ensemble
David Brown, *director*

Kris Anderson
Ali Atkinson
Austin Benesh
Bryce Call
Josh Coffey
Andrew Dimmick
Rachel Havens
Isaac Healey
Ethan Jacobsen
Melissa Mendenhall
Noelle Reid
Austie Robinson

BYUarts

This musical event is the sixty-fourth performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Teresa Dickson
Choral Conducting

in Graduate Recital

Student of Ronald Staheli

Assisted by
Jessica Biancardi, *piano*
Nancy Jacobs, *piano and flute*

Required for the Master of Music Degree
with an Emphasis in Performance

3:30 p.m.
15 December 2012
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Join Us In Song

Hello, Hello	Traditional
Come Follow	John Hilton
Come and Sing Together	Traditional

Wonders of Nature

Rocky Mountain	Folk Song
Land of the Silver Birch	Folk Song
Paddles Keen and Bright	Folk Song
Moon	Andy Beck

Holiday Delights

Mama Bake Johnny Cake	Traditional England/West Indies
Un Flambeau, Jeannette, Isabelle/Bring a Torch Jeanette, Isabelle	Traditional French
S'vivon	arr. Lois Brownsey and Marti Lantz

Wasatch Elementary 3rd Grade Choir

Poetry and Music

Answer to a Child's Question	Timothy Strang b. 1947

Nancy Jacobs, *flute*

Quiet Sea	Jill Friedersdorf and Melissa Malvar-Keylock
Jabberwocky	Carolyn Jennings

We Need a Little Christmas

Angels We Have Heard on High	arr. Ken Berg
The Holly and the Ivy	arr. Ruth Dwyer and Martin Ellis
See Amid the Winter's Snow	arr. Susan Brumfield

Wasatch Elementary Concert Choir

Wasatch Elementary
3rd Grade Choir

Damon Alvord
Owen Alvord
Sage Bates
Kimball Bigelow
Alyson Black
Cameron Boyle
Sarah Burt
Mikaya Bybee
Elisa Chapman
Meredith Checketts
Christian Cord
Isaac Craig
Margaret Davis
Ryan Deng
Samantha Drew
Clara Eckton
Sofia Ekins
Elizabeth Ensign
Chelsea Fernandez
Lauren Forsey
Hyrum Gao
Lily Garrett
Sarayne Gibson
Tate Grames
James Greenleaf
Elliana Griffith
Gavin Grose
Noah Hadley
Racheael Harmon
Andrew Hawkins
Marshall Haws
Vistoria Hill
Jacob Hillam
Shelby House
Finneas Jackson
Jennifer Jiang
Makelle Josephson
Kassandra Kovacs Martin
Rachel Lau
Joshua Lewis
Zachary Mattson
William Meisinger
Abbey Miller
Susanna Montejo
Alexis Morgan
Dallin Nevers
Linnea Oscarson
Eliana Parkinson
Enzo Petelo
Ava Pinear
Alysse Pope
Lily Purcell
Ella Reneer
Yaw Reneer
Brady Rossean
Isabel Rossean
Alexandra Rowan
Eve Shapiro
Meghan Skene
Avery Smith
Savannah Smith
Gavin Spencer
Sofia Thompson
Kennady Vaughan
Elias Vergaray
Kate Whitmore
Nathan Willis
Max Wood
Izzy Wright
When Rui Zhao

Wasatch Elementary
Concert Choir

Oleanne Aanderud
Loral Allen
Philip Armond
Elsa Arnold
Cecily Asplund
Samuel Baldwin
Leigha Barlow
Frances Benfell
Carissa Berrett
Sylus Boyack
Emma Calvin
Jerica Chadwick
Anna Chapman
Anna Christiansen
Emily Dalley
Dallin Duce
Katherine Eden
Renato Fernandez
Seth Frandsen
Shem Frandsen
Cougar Gao
Emma Gates
Jacob Gates
Lizzy Giles
Nathan Giles
Rachel Gledhill
Tanner Goodwin
Emma Grames
Fiona Greenleaf
Michael Harmon
Hailey Holland
Matthew Howard
Kati Hulick
Lucy Jensen
Lauren Jensen
Lucy Jensen
Jeffrey Jiang
Max Jones
Lauren Jones
Rygel Judd
Sofia Kaeding
Katie Kendall
Angela Kovacs Martin
Jonathan Kwong
Jaden Kwong
Sarah Lee
Angela Levie
Melia Ludlow
Namrata Mathew
Saakshi Mathew
Elijah Mathews
Aynslee Mattson
Johana McGhee
Jeraldine McGhee
Matthew Morales
Sariah Nisse
Sam Norton
Taylor O'Brien
Braxton Otake
Mary Payne
Emma Payne
Giuliana Perotti
Anderson Pinegar
Matthew Pope
Malachi Pope
Olivia Porter
Caroline Rasband
Max Ricks
Saraiah Robertson
Eliza Rowan
Jane Sandberg
Joseph Sanders
Eli Sanderson
Madeleine Schulte
Leah Schutz
Yve Scribner
Cyan Selway
Jenna Shields
Triston Slater
Adelaide Smith
Malcolm Stewart
Julia Stewart
Taraz Stice
Kamila Stice
Oliver Taylor
Benjamin Taylor
Bronx Thomas
Tessa Thompson
Henry Tuttle
Maelisa Vera
Elijah Walley
Abby White
Abby Wilkinson
Catherine Wright
Trina Yeo
Ollie Zambrano

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

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BYUarts

This musical event is the 69th performance sponsored by the BYU School of Music for the 2012–2013 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Dru Daniels
Soprano

in Junior Recital

Student of Darrell Babidge

Assisted by
Joseph Olsen, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
17 June 2013
Auditorium
Karl G. Maeser Building

PROGRAM

Quia Respexit, from *Magnificat*	Johann Sebastian Bach 1685–1750
Porgi amor, qualche ristoro, from *Le Nozze di Figaro*	Wolfgang Amadeus Mozart 1756–1791
Ici-bas! op. 8, no. 3	Gabriel Fauré 1845–1924
Oh! quand je dors G 282	Wolfgang Amadeus Mozart 1811–1886

INTERMISSION

Zueignung, op. 10, no. 1	Richard Strauss 1864–1949
Gretchen am Spinnrade, op. 2, D118	Franz Schubert 1797–1828
5. Snake, from *Song Cycle Eve-Songs*	Jake Heggie b. 1961
I shall not live in vain Steal me, sweet thief, from *The Old Maid and the Thief*	Gian Carlo Menotti 1911–2007

BYUarts This musical event is the 210th performance sponsored by the BYU School of Music for the 2012–2013 season.